

# THE ETUDE.

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NO. 4.

## THE ETUDE.

PHILADELPHIA, PA., APRIL, 1888.

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### AMERICAN COLLEGE OF MUSICIANS.

#### EXAMINATION PAPERS.

#### ORGAN.

##### DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination consisted in the performance of selections in Sonata Form, Polyphonic Style, and Free Style, from the list of works given in the Prospectus for Associateship Examination (see Prospectus, page 29), supplemented by original lists handed in by the candidates; in addition to which there were various tests in reading Organ-score, Vocal-score (with F, G, and C clefs), the playing of Hymns and Chants, Transposition of the same, and playing in Four-part Harmony, from a Figured Bass.

##### SPECIAL THEORETIC EXAMINATION.

- I. How are Organ stops classified as to pitch?
- II. How are organ stops classified as to tone color?
- III. What are compound stops? Give names of some.
- IV. To which class does the Kerasophon belong? The Bourdon? the Vox Humana? the Principal?
- V. What is understood by 32, 16, 8, 4, and 2 foot tone?
- VI. Explain the process of tuning reeds.
- VII. What do you understand by the following directions?

- "Swell with Oboe."
- "Full Swell."
- "Great Full to Mixtures."
- "Great Full!"
- "Great, 8 feet."
- "Pedal 16 feet."
- "Pedal, 16 feet and 8 feet."
- VIII. Suggest an appropriate tone color (stop or stops) as an accompaniment to—
  - (a) An Oboe Solo.
  - (b) A Clarionet (or Cremona) Solo.
  - (c) An 8 ft. Flute Solo.
  - (d) A 4 ft. (Harmonic) Flute Solo.

- IX. What selection of stops would you suggest in general for Fugal movement?
- X. What should be the compass of Manual and Pedal Keyboard in the modern Organ?
- XI. Give the Rhythm of—
  - (a) A long metre hymn tune.
  - (b) A common metre hymn tune.
  - (c) A short metre hymn tune.

- XII. If interludes are required between the verses of a hymn, what should be the basis of their construction?
- XIII. What is an Anthem? a Mass? a Chant? Give an outline of the Anglican Double Chant.
- XIV. Give some directions for playing from Vocal Score—as to the connection of notes, doubling the parts, using

the pedals, etc.—having special regard to the giving out and accompanying of hymn tunes and chants.

XV. What is meant by Phrasing?

XVI. Define legato and staccato touch.

XVII. Of what value to an Organist is a knowledge of Harmony and Counterpoint?

XVIII. Give names of some of the great German and English composers of Church Music, and of some of their works.

XIX. Give names of some composers for the Roman Catholic Ritual, *i. e.*, the most celebrated.

### PUBLIC SCHOOL.

#### DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination consisted of test-exercises having especial reference to Respiration, Emission of Tone, Accuracy of Pitch, thorough understanding of the fundamentals of Vocal Music, Sight Reading (by simple vowel sounds, syllables and words), and Interpretation of simple songs (see Prospectus, page 24).

#### SPECIAL THEORETIC EXAMINATION.

I. The Candidate will present a written Thesis, in which he shall fully illustrate by music and explanatory text, how he would teach the following points:—

(a) How he would teach the Pitch of Tones, and the Relative Length of Tones.

(b) In what order and in what manner he would explain to the pupil the use of each character in Musical Notation, including terms relating to the rate of movement, terms and signs of Expression, Accent, and the germs of Musical Form; *i. e.*, Section, Phrase, Period.

(c) In what manner he would teach the Intervals and Scales.

(d) In what manner he would teach Sight Reading.

(e) He will detail the subject matter of a complete course of study suitable for each of the usual Common School Grades, including High Schools.

#### FAREWELL, O LITTLE VILLAGE.

Fr. SILCHER.

II. The Candidate will write an original exercise for singing at sight, for each of the first five school years (grades), and state with each at what time in the year the pupils should be able to sing the same.

III. The Candidate will copy the preceding composition, giving an analysis of its rhythm, musical form (sections, phrases, periods), indicating the rate of movement (tempo) in which it should be sung, and supplying the necessary signs of expression.

IV. The Candidate will answer the following questions:—

(a) What means do you employ to prevent children from straining their voices?

(b) In which school year would you introduce three-part singing, and how would you classify the voices for that purpose?

V. The Candidate will answer the following questions:—

(a) What are the registers of children's voices, and to what compass should each of the registers be confined?

(b) At what age do children's voices usually change? What are the indications of approaching change of voice? Should they be required to sing during that period?

(c) Describe the mouth formation for each of the following vowel sounds: *ä* *å* *é* *ö* *ø* *œ* *œ* *œ*

(d) Give rules for enunciating, in singing, consonants in connected syllables and words.

(e) Give rules for taking breath, with reference to the musical rhythm, phrases, and to the words of the text.

VI. Harmonize the following melody in four parts:—

#### COUNTERPOINT.

I. In Simple Counterpoint what interval is sometimes consonant and sometimes dissonant, and under what circumstances?

II. Add not less than eight measures to the following canon, employing one filling (free) voice, and closing with a free cadence.

## MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. Helen D. Trebar, Box 2220, New York City.]

## HOME.

—MASTER JOSEF HOFMAN sailed for Europe on March 28th.

—MR. KARL KLINDWORTH and Mrs. Klindworth sailed for Europe on March 14th.

—THE Kansas State M. T. A. will hold its third annual convention at Emporia, on April 11th to 13th.

—THE new building of the Cleveland School of Music, Mr. Alfred Arthur, director, was opened on March 29th.

—KONTEK'S "Messe Salennelle," was performed, among other selections, at the Buffalo Liedertafel's second concert.

—MR. GEO. H. WILSON, of Boston, is at work upon his Musical Yearbook. It will be a national record of musical affairs.

—THE "Scherzo" Society, of Erie, Pa., gave an entertainment recently, at which Miss Elsie Russell, the 11-year-old pianist played.

—THE Chicago Musical College gave a concert on March 2d. One of the pupils, Miss M. Cleveland, played the "Walstain" Sonata.

—THE Mendelssohn Club concert took place at Philadelphia, on March 1st. Miss Gertrude Franklin, of Boston, sang and Mr. Chas. E. Krauss was the pianist.

—PRIOR to his departure for Europe, Prof. Karl Klindworth gave piano recitals at Pittsburgh, Hollidaysburg, Birmingham, and Beaver College, Allegheny City, Pa., and at Beverly, N. J.

—DUDLEY BUCK's "The Light of Asia," is in preparation at Chicago for performance at an early day. Dr. W. S. B. Mathews is the organist, and rehearsals were commenced on March 15th.

—MISS NEALLY STEVENS gave a piano recital at Nebraska City, Neb., on March 6th. She played, among other selections, compositions by Arthur Foote, Wilson G. Smith, Karl Merz, and Seebeck.

—THE second and third lectures of the Historical and Analytical Series given by Messrs. Emilie Liebling and W. S. B. Mathews, of Chicago, treated of "Weber to Chopin" and "Thalberg to Liszt," respectively.

—PREPARATIONS are being actively made for the festival concerts of the M. T. N. A.'s convention, to be held in Chicago, next July. Mr. Theo. Thomas will conduct these concerts in the Exposition Buildings.

—MISS MAUD POWELL gave a recital last week before the students of the Oberlin Conservatory of Music, in which she played the Mendelssohn Violin Concerto and the Bruch G minor Concerto, with other smaller numbers.

—MR. MAX VOGELI gave a recital at Steinert Hall, Boston, on March 16th. Schumann's Sonata, Op. 11, Carnaval and smaller selections and his own Staccato Caprice, Gavotte and Impromptu were on the programme.

—THE National Opera Company has become a co-operative organization, the principal members being Gustav Hinrichs, the conductor; the tenor, Barton McGuckie; the baritone, Wm. Ludwig; and Mr. Henry Pierson.

—THE Beethoven Quartette Club, of New York, assisted by Rafael Josephy, gave a concert at Newark, on March 19th. Mr. Josephy played the Moszkowski Waltz, his own Chanson d'Amour, and, with Mr. Dannreuther, Goldmark's Suite for piano and violin.

—A GRAND "Wagner" concert was given at Chicago on March 21st. Mme. Fanny Bloomfield and Messrs. Clarence Eddy and Rosenbecker were among the soloists, and the programme comprised excerpts from "Tristan," "Die Walküre," and the earlier Wagner operas.

—THE well-known violinist, S. E. Jacobsohn's String Quartet gave a chamber music concert, at Chicago, on March 16th. Sonata No. 1, Bach, for violin and piano was played by Messrs. Jacobsohn and Hyllstedt, and Beethoven's String Quartet, Op. 131, was on the programme.

—THE sixth Thomas concert of the Philadelphia series took place on March 8th. Mr. Rafael Josephy performed Tschaikowski's first piano concerto. The orchestra's numbers were: Leonore overture No. 1, Schubert's Unfinished Symphony and Symphonic Fantasia, "Italy," Richard Strauss.

—AT the Buffalo Orchestra's concert, on March 21st, Emil Fischer, of the German Opera, New York, was the soloist. The orchestra played Weber's "Euryanthe" overture, "Marcia Funèbre," from the "Eroica" symphony, Bochner's Minuet and portions of Rubinstein's "Bal Costume."

—MME. HERBERT FOERSTER, soprano, and Miss Jeanne Franko, of New York, recently took part in a concert at Philadelphia, the latter artist being heard both as a pianist and violinist in the Mendelssohn-Liszt "Midsummer Night's Dream" music and Sarasate transcriptions from "Mignon."

—MR. ANTON STRELEZKI gave a piano recital before the pupils of Mr. Julius Klausner, Milwaukee, on March 7th. "Variations Serieuses, Mendelssohn, Sonata in F, Rubinsteini, Liebestraum, Liszt, Fantaisie Russe, Tschaikowski, and selections by Korssakoff and Cesar Cui, made up his programme.

—PHILADELPHIA is raising a fund for a monument to Beethoven, in Fairmount Park. It is proposed to give entertainments for the fund, to extend over two years, and to present, among other works, Beethoven's nine symphonies and his opera "Fidelio." The first concert was given at the Academy of Music, on Feb. 29th.

—THE Chamber Music Quartet, consisting of Messrs. Kapp, Sauer, Federlein and Corelli, of Buffalo, N. Y., gave its second concert. The programme contained quartet, Op. 33, Haydn, quartet, D minor, Schubert, "Liebestraum," Lund, and an aria by Handel, sung by Miss Cronya, who was the vocalist of Von Bülow's American Tour.

—MR. CARL FLORIO gave a concert of his own compositions, on March 27th, at Steinway Hall, New York. Theo. Thomas conducted the orchestra. Mr. Ansergo played a piano-forte concerto, Miss Elsie Earle sang a solo, and the soloists were Mr. Michael Brand, and "The Siren's Charm," with 'cello and clarinet obbligato (Messrs. Brand and Schreurs). Two symphonies completed the concert.

—AT Dr. E. L. Ritter's fourth lecture before the students of Vassar College, on the "Organ," Mr. Frank Taft gave the musical illustrations, among them a sonata by Dr. Ritter and Toccatina, in F, Bach. At the fifth lecture the subject was Ancient Clavichord music and classical piano-forte music. Mr. Ansergo was the pianist, playing a programme that included English, French, Italian and German music, ranging from 1563 to Beethoven, in 1827.

—CINCINNATI'S May music festival will last from the 22d to the 26th, inclusive. Theo. Thomas will conduct an orchestra of 108 members, and the chorus will comprise 600 voices. Rubinstein's "Paradise Lost," Dvorak's "Spectre's Bride," a symphony for orchestra, piano and organ, by Saint-Saëns, "St. Paul," Mendelssohn, and cantatas by Weber and J. K. Paine will be presented. Mr. Arthur Mees will officiate as organist, and the vocal soloists will be: Mmes. Lili Lehmann and Giulia Valda and Messrs. Edward Lloyd, Paul Kalisch and A. E. Stoddard.

## FOREIGN.

—LUCCA sang Carmen for the fiftieth time in Vienna recently.

—MME. CARLOTTA PATTI's residence in Paris was recently destroyed by fire.

—ROSA SUCHER, the Wagnerian soprano, has become a member of the Berlin opera.

—THE Madrid Conservatory of Music has 2023 pupils, 800 of whom study the piano-forte.

—PAULINE L'ALBÉROND appeared as Rosine, in the "Barber of Seville," at Augsburg.

—PATTI has signed a contract for several concerts to be given in London next November.

—SCHUMANN'S "Manfred" music meets with constant favor at the Cologne concerts, Paris.

—VICTOR NESLER, the composer of "The Trumpeter of Sakkingen," has written a new opera.

—MME. ESSIPOFF and Leschetizky have been playing with the Philharmonic orchestra in Berlin.

—EUGEN D'ALBERT played Brahms's second piano concerto at the fourth Niccolini concert, Dresden.

—THE music school of Lausanne, Switzerland, has 313 pupils, and is one of the largest in Europe.

—DR. A. C. MACKENZIE, the composer, has been elected president of the Royal Academy of Music, London.

—PETER TSCHAIKOWSKI, the pianist and composer, played at the Colonne concerts, Paris, on March 4th and 11th.

—RUBINSTEIN'S "Sulamith," a Biblical drama, is to be produced at a Berlin symphony concert as a concert-opera.

—THE Liszt Society, of Leipzig, intends giving two concerts in behalf of a monument in that city for Mendelssohn.

—KREMENYI was still alive and giving concerts in Bloemfontein, South Africa, in January of this year, it is reported.

—SCHARWENKA is engaged in the composition of an opera entitled "Mataswintha," based upon one of Felix Dahn's works.

—FRANZ RUMMEL played Beethoven's "Emperor" concerto and Liszt's E flat at a recent Berlin Philharmonic concert.

—THE export of musical works from Leipzig to America during three months of last year is said to have amounted to \$78,000.

—On his return from a successful tour through Russia, the German pianist, Reisenauer, had the misfortune to break his left arm at Tiflis.

—JOACHIM, who became a Mus. Doc. of Cambridge University in 1877, was recently invested with the degree of Mus. Doc. at Oxford University, England.

—A WEALTHY English music lover has placed £20,000 at the disposal of the Prince of Wales, with a view to the erection of a College of Music in London.

—MME. CLARA SCHUMANN has been playing her husband's "Etudes Symphoniques," in London, and, with Messrs. Joachim and Patti, Schumann's "Fantasie-stücke."

—AMONG the artists forming the London Covent Garden Opera Company this season are Mmes. Albiani, Nordica, Trebelli, Lablache, Scalchi, Ravelli, Del Ponte and Novara.

—MR. J. A. DYKES, a pupil of Raff and Madame Schumann, made his London *début* as pianist with success. His piano-forte trio was performed at a London Monday popular concert.

—GODARD's new opera, "Jocelyn," the librettists of which are M. Armand Silvestre and Capoul, the tenor, was produced at Brussels, with Mme. Caron, in the chief rôle, and was well received.

—BUST of Lubinstein (in various sizes and materials, viz.: plaster, terra-cotta and ivory) has just appeared at Böte and Böck's, Berlin. It was modeled by the sculptor Römer, and is distinguished for its resemblance.

—TSCHAIKOWSKI and Grieg have both been concertizing in Germany. The former conducted a concert of the Berlin Philharmonic Society, on February 8th, at which one of his concertos was also played by Alex. Siloti.

—A "PATER NOSTER" for five part chorus *a cappella*, written by Verdi, "on the Italian paraphrase of Dante," was performed at the first concert given by the Society of the "Concerts du Conservatoire," Paris, this winter.

—THE FOURTH Annual Congress of the National Society of Professional Musicians was opened in London, Eng., on Jan. 4th. Professor Calixa Lavallée, of Boston, delivered the opening address. His theme was "The Advancement of Music in the United States." A grand concert was given later on, of unpublished vocal and instrumental compositions by the members of the Congress.

*The Atlantic Monthly* for April has just come to our table, and in looking over its many well-written pages, we find the usual amount of appetizing brain food. The story "Yone Santo," by E. H. House, is concluded in this number. Elizabeth Robins Pennell, tells, in "English Faith in Art," how real art is gradually becoming one of the lost arts in England. Probably to our readers best known of them is James Russell Lowell, D. L. Kalton, John Fiske, whose article on the "First Crisis of the American Revolution," is both instructive and interesting to lovers of history. Further on we find the "Deepot of Broomsgrove Cove," by one of our well-known authors, Chas. Egbert Caddock. This, like other writings by the same author, is quite entertaining. There is also a short biography of the celebrated evolutionist, Darwin, and the contributors' club, who take a very appropriate subject, "Winter's Problem and Pleasant People."

*Harper's Magazine* for April is not only full of interesting and instructive matter in type and illustrations, as usual, but its tone has a note of lightness in most proper for a spring time number. The frontispiece is taken from Wordsworth's Sonnet, "The Shepherd looking Eastward and said." The illustration is a drawing by Alfred Parsons. The opening article is about Actors and Authors, and is profusely illustrated and vastly entertaining. "Japanese Ivory Carving," by Wm. Elliot Griffis, contains a full description of art expressed in ivory by clever Japanese artists. The city of Columbus, Ohio, is fully described by Deshler Welch. In F. A. Analy's article, "The Humors of a Minor Theatre," will be found an account of the kind of amusement which the inhabitants of the poor districts in London enjoy. The second article on "The Great West," by Charles Dudley Warner, gives his impressions of Minnesota and Wisconsin, in which the beauties of the former and the large cities receive due notice. Capt. Charles King has written a lengthy article on "Leavenworth School," in which he endeavors to show the object it has in view toward promoting the interests of cavalry officers of the army.

In "The Easy Chair, Geo. Wm. Curtis points out the meaning of a sharp trial, so far as the legal profession is concerned; William Dean Howells reviews some recent books; Dudley Warner, in the Drawer, has something to say about stupid dinners, and how to prevent such misfortunes. In addition to this article, there is much other interesting and amusing matter in the Drawer. Clever originality is shown in "The Musical Conceit." Reinhardt and Barnard contribute sketches.

## NERVOUS MUSICIANS WHO LACK SELF-CONFIDENCE.

BY HENRY G. HANCHETT.

"I GAVE UP music," said a young lady recently, "because I never could play for people without becoming nervous, and consequently making mistakes. I always practiced well and learned my pieces thoroughly; but it made no difference how well I knew them, the result was always the same."

This young lady's trouble seems to be a common one among amateur musicians, as complaints similar to hers are frequently heard. The accompanying assertion that the pieces were thoroughly learned, however, was a mistaken one, as experience has repeatedly taught us. Music can be learned and learned. While a person may know a piece well enough to play it quite creditably when alone, knowing it well enough to perform it in good style before an audience is quite another matter, especially if the audience is not sure of comprehension and sympathy from all who may be present. Any sensitively organized pianist knows how much easier it is to play for some people than for others. Those who are in sympathy with him the player forgets, in common with himself, and becomes absorbed in the music he is rendering, while he cannot help being painfully conscious of the presence of unappreciative listeners. Sympathy on the part of the audience is a powerful stimulus to the player; nay, more, it is an inspiration in itself. Some portion of one's audience, however, is very likely to lack sympathy and appreciation; therefore one's mastery of a piece, both as regards technique and expression, must be so perfect that to make a mistake under any circumstances is almost impossible. Some teachers required their pupils to practice a piece from beginning to end in the same tone and with a firm, decided touch, bringing out each note clearly, until the whole piece can be played correctly, before allowing them to pay any attention to the expression. Other teachers, on the contrary, argue that even when just learning to learn a piece the pupil should emphasize the expression as well as the technique.

According to our own experience, the former method is far the better. While some persons might be able to cultivate technique and expression at the same time, the average piano student would find it very difficult.

Then, again, there are piano teachers who require their pupils to play everything without a mistake. This seems an extreme course, and one likely to destroy all expression; for if the idea that he must not make a mistake or miss a note becomes fixed in the pupil's mind, the chances are that it will take full possession at the expense of all other ideas. Many people, too, through the constant fear of any mistake, would acquire a hesitating touch, and so cause the teacher to fail of his end. The piano student who employs the method we have already commended—practicing new pieces slowly, in strict time, with firm, even touch, attacking each note with decision, even if the fingers do occasionally strike the wrong keys, until he feels both in his brain and in his fingers the technical difficulties of the piece are mastered—will soon acquire the correct expression, so far as his capacity admits, and will not be easily affected by any disturbing influence when playing for an audience of any sort.

Every pianist who is liable to be frequently called upon to play for company should have a repertoire, he it ever so small, at his fingers' ends. Let him keep well practiced at least half a dozen pieces at a time. When both he and his audiences are thoroughly weary of these, or, better, before the latter are too weary, let others be re-practiced and prepared to do duty—brought into active service as it were. By pursuing this course the most nervous persons, as a rule, will be enabled to play with far more satisfaction to both themselves and their hearers than if they attempt pieces of which they are not perfectly sure—pieces that they may play very well if circumstances are favorable, but if otherwise, very badly.

They are enabled to play at least possibly with irrespective of moods. Any number of pieces, for example, is more or less under the control of certain moods, and cannot always play uniformly well. It is possible to yield so fully to these moods that at times one will play exceedingly well, at other times atrociously; but it is also possible for the man to master the mood to the extent of playing correctly and well in respect to technique, and with at least a moderate amount of expression.

Patiience and perseverance are virtues truly found in the amateur pianist. Nine times out of ten when he thinks he has mastered a piece, he is just ready to practice it with something of the appreciation and comprehension necessary to a finished rendition of it. Then those troublesome, sometimes ugly, passages to be found in every piece, he will always allow them to be studied over, instead of masterly conquering them, as he could if he would.

Another bad habit common to amateur players, especially those who play without notes, is allowing the mind to wander while playing. We have found counting to be an excellent remedy for this. It is not at all pleasant, when playing for a roomful of people, to suddenly awake,

as it were, from some day dream and not know where one is, or ought to be, playing—to be obliged to stop abruptly and take a fresh start.

We can think of no more forcible or appropriate conclusion to these remarks than a rule of our own which the average pianist would do well to adopt, namely, when a piece has been learned, learn it again, and continue this course until it is learned as well as ability will permit.—*American Art Journal.*

## SOME MUSICAL BLUNDERS.

**BLUNDER NINTH.**—To expect success until you have fully earned it and are fully ready for it. Do you expect anybody to engage you as bookkeeper when you confess you are unable to do the work clearly and satisfactorily? Do you think they will take you on your promise that you will learn bookkeeping after your salary will permit? Do you think it will be of any use to stand back and groan, while you see the other fellows, who have learned their trade thoroughly, getting all the glory and all the money? What shall you do, then? What are the secrets of success? Let us see if we can put them down in black and white. Experience has shown the writer that the following are some of the rules we are after:

First. Keep your promise if you lose your life. Make as few promises as possible, but, once made, redeem them at all costs. Let your friends know you are not to be trifled with, for they suppose that this is a rule.

Second. Use all honest tact in your dealings with men. Hypocrisy is not needed; it always fails, notwithstanding you can point out a score of hypocrites whom you say are succeeding. Watch them awhile, and tell me if my assertion is true or false. "Be wise as serpents and harmless as doves."

Third. Have nothing to do with second-rate men and things. Buy second-rate things and deal with second-rate men, and you soon get labeled second-rate; and, remember, that labels always stick. "A man is known by the company he keeps."

Fourth. Rely on a well-directed industry. Undirected misdirected industry is simply a waste of power. You may load your gun with the best of ammunition and go out doors and blaze away till sunset, but you—

"Won't get any game  
Till you learn how to take aim."

Finally, stick to your text. How can you choose your text; that is, decide what you had best follow in this world? Easily enough. Decide what you like more than anything else, and then stick to it for your follow. You will fail in any other thing, because you cannot put your whole heart into any other thing. Having made this choice, I say, stick to your text. Whatever difficulties you meet in this will be doubled worse in any other work. Do not go into music if you can help it; that is, don't go into music unless music first goes into you. Once in, it holds back, or you will soon hold nothing at all. "He that endureth to the end shall be saved." I have never exactly heard what becomes of the other fellows; some say that they go where it is quite warm.

**BLUNDER TENTH.**—To work all the time. Why not eat all the time? Why not stop once in a while and see what the Lord has done? He has spread out an infinite universe before you, and you do not appear to know much about it. Plainly, study other things besides your specialty of music. Study at least the Macrocoss and the Microcosm; that is, Astronomy and Psychology. More plainly, study what is outside of you, and what is inside of you. Of course, these will include all the other great and correlative studies. "Put not all your eggs in one basket." A pretty good rule is, "Know everything of something" (i.e., of some one thing), and something of everything. If you cannot stir up your own interest to some of these fundamental requisites, hire somebody else to stir it for you; for it must be done before you can have any large or lasting success. More next time from your well-wisher,

EUGENE THAYER.

## INTERNATIONAL COPYRIGHT.

### EDITOR OF THE ETUDE:

In compliance with your request to state our views about the international copyright question, we beg to submit that we are in favor of a simple amendment to our present copyright law, by which foreign composers are to enjoy in the United States the same protection as is now enjoyed by American composers in Europe.

An American composer is able to protect his work against being reprinted in Europe as well as in the United States by first publication abroad and by retaining his American copyright through simple entry of title in Washington before such publication, and by depositing two sample copies within ten days after the publication in Washington. In this way he is enabled to prevent their works in the United States in the same manner only vice versa, the reprinting in the United States of works by foreign authors of reputation will be restricted to such an extent as to become practically harmless.

EDWARD SCHUBERHORN & CO.

New York, Feb. 21st, 1883.

## KARL KLINDWORTH AND HIS CRITICS.

### TO THE EDITOR OF THE ETUDE:

The reception accorded to Karl Klindworth by the musicians and critics of New York and Boston and elsewhere during his recent visit to America has been a cause of astonishment to many musical students on this side of the water, of perplexity to others, and of regret and disappointment to not a few.

We knew the esteem in which he has long been held by his professional brethren all over Europe; we knew the terms of friendship and respect with which he stood the sum of men at Weimar, Leipzig, Berlin, and the like, and had studied with ever-increasing profit his masterly editions of Chopin and Beethoven; some of us had heard his magnetic piano playing, had seen him conduct the Berlin Philharmonic orchestra to unsurpassed triumphs, and knew him personally as an artist of solid attainments, and as a teacher of comprehensive knowledge, kindly severity, and inspiring example. Having become somewhat sated with the glittering display of new-fledged virtuosos, who do nothing but repeat each other's performances, we read with interest the announcement that one of the masters was to pay a holiday visit to our shores, and we expected to see him received in a manner befitting a man of his position and merits.

Probably Mr. Klindworth himself expected such a recognition, for he took no pains to proclaim his approach, and resorted to none of the usual expedients to obtain social and professional notice. His reasonable anticipations were, however, quickly dispelled. For the first time, perhaps, in American musical annals, a European master proved no spell to conjure with. For the first three months of his stay he lived in quiet and seclusion that were partly of his own seeking and partly forced upon him; for our leading musicians, instead of doing him and themselves the honor of greeting him cordially, let him almost completely alone. But when Mr. Klindworth gave his first recital this indifference vanished, and the critics paid an involuntary tribute to his importance by assailing him vehemently all along the newspaper line. He was treated not, as might have been expected, like a gray-haired artist, to whose labors all musicians are more or less indebted, but as if he were a mere *debutant*—a charlatan trying to impose himself upon a guileless public as an accomplished *virtuoso*. His forceful, unconventional interpretations were attacked in terms that implied that his journalistic critics deemed the conceptions of the veteran teacher, the associate of Liszt, Billow and Rubinstein, worthy of no consideration. One would have supposed, from some of these allusions, that the established laws of musical taste and order had suffered abrogation. From the first quarter, Mr. Klindworth received more lenient treatment, but, still speaking comprehensively, his visit to America, for the sole purpose of recreation and of making acquaintance in a country he admired, brought him only a rebuff.

Now what is the real cause of this I do not pretend to explain. The false representations of Mr. Klindworth's intentions that preceded him to this country do not furnish sufficient reason or excuse; for those that inspired the assault upon him had no reason to suppose that those representations were true. I know little of the conditions that determine the composition of musical factions in our cities, or of the means by which the favor of professional criticism is gained or repelled, neither do I wish to discuss the merits of Mr. Klindworth as a pianist. My opinion is that his merits or demerits had comparatively little to do with the case. But I do contend that the attitude of certain musical critics and their toward Mr. Klindworth, to speak mildly, not flattery, is American musical liberalism and intelligence. And I regret, as a musician, to say that, if Mr. Klindworth had been a man of equal attainment in any other calling he would have been received in a manner worthy of his years, his worth and achievements. When a literary man or a scientist, like Mr. Arnold or Prof. Tyndall, comes over here to lecture, our literary or scientific men do not combine against him and hoot at him in the public prints—other lecturers do not try to decry him for fear that he may cut into their patronage. The imputation of obstructiveness and small envy which the people of the world are so fond of casting against musicians has, unfortunately, some grains of truth; and the unfaltering charge has nowhere of late received more conspicuous support than in the gratuitous unfriendliness of representative American musicians and journals toward Karl Klindworth.

EDWARD DICKINSON.

*Eintra (N. Y.) College.*

Just as we go to press a communication from Wm. H. Sherwood on the above subject has been received. The article will appear in the May issue.

Mr. Sherwood will hold a five weeks' summer term at Burlington, Vt., at which he will give a series of ten recitals, beginning July 9th and ending August 16th. We will give fuller details of this in our next issue. Mr. Sherwood can be addressed at Chickering Hall, New York.

## STILL AGAIN UPON MEMORIZING.

BY W. S. B. MATHEWS.

I WAS much interested in Prof. Fillmore's notes upon memorizing, and, to a certain extent, what he says there coincides with my own experience. I am inclined to think, however, that only those pupils who are distinctly musical are able to memorize upon musical grounds, as such, in their earlier attempts. That is to say, I think it is true of the average pupil, as Prof. Fillmore says, that he remembers his music as such and such notes upon such and such parts of the page. I notice, however, that talented pupils do not remember in this way, as is shown by their propensity to begin in wrong keys. In some cases, where the inner conception of music is unusually bright, they do not remember the key at all, except by especial effort; when they start wrong, they go on until the brightness of the feeling brings them to a standstill in consequence of the muscular sense between certain musical effects and certain positions or movements of the hands. In the case of pupils less distinctly and originally musical, who at first remember music as such and such notes upon the printed page, I observe that as they become familiar with the piece they gradually lose this recollection of the printed page, and retain only the mimical effects.

I do not think that I have overestimated the educational value of memorizing music as I administer it. I secure by means of the effort to memorize, first, a great number of repetitions of the piece; second, a proportionately large number of repetitions of the more difficult parts of it, which never happens in ordinary cases of practice by notes. Third, I secure a more concentrated application of the attention. It is evident that a pupil endeavoring to fix a passage, sequence, or a melody in mind, is giving it a different and finer quality of attention to what one giving it who is merely transcribing from the notes for the score. While memorizing, as I administer it, conduces to the improvement of the faculty of study more rapidly than any other educational means known to me, it also affords the pupil a large internal possession of music pieces which react upon each other within her mind, and hasten the time of her becoming musical in a true sense—that, namely, of having within her a quantity of musical impressions, occasionally of having within her a true musical fantasy.

These results will follow, however, only upon the observance of certain conditions: First, in the early stages, and especially where the act of memorizing is difficult to the pupil, the music memorized must be well fitted to the pupil's state, or else entirely outside of it, as, e.g., when I give a raw pupil Raff's "Fileuse" to memorize. Here is a piece which is entirely outside of the musical experience of an ordinary pupil. The accompaniment is unlike anything she has had; the piece is in sharp, the harmonies are evasive, the basses unusual, the modulations extreme, and the left hand figures wholly different to the ordinary. "In itself the piece is pleasant, and all these extraordinary ingredients of its career, seconded themselves to each other, so that once a pupil has become accustomed to them. Now the ordinary expectation of a raw pupil, of being able to play this over a few times, and then play it by heart, fails. It is only by especial effort that she is able to recall eight measures of it correctly. For this reason the piece informs you at once of her ability or inability to memorize, and it establishes her confidence in her ability to memorize, if she finally gets it, as nine out of ten will."

I do not think it worth while to memorize everything that one studies, but I do think that it is better to memorize the larger half of it at least. The complaint that too much time is lost, shows that the work has not been taken hold of rightly. In general, I doubt whether a pupil learning by heart half that she practices, will get over any less music in a given three months than one who does not memorize at all, supposing the two to learn their pieces up to the same standard of execution. I have been in the habit of giving a more greater variety of music at a time than most others do. It is a deliberate conviction that piano teaching suffers from the same cause as the graded school system in education, namely, in not affording the pupil a sufficient variety of subject matter of thought. The majority of pupils, after working an hour or an hour and a half upon a piece by Liszt, for example, will not be able to do anything more with it profitably during the same day. But give them something of Bach, Beethoven, Schumann, or even an easy salon piece, and they will learn also a few pages of that in the next practice hour. Hence, instead of confining the pupil to a single piece at a lesson, I rarely give less than three, and those as different as possible. If the heavy study is upon Liszt, I always have something of Bach, Chopin or Schumann to go along with it. The contrast rests the pupil and the change in style of playing limbers up the technical resources.

Memorizing is particularly useful when it is applied to those parts of the practice assigned for formative purposes. Bach, for instance, is generally assigned, on

account of its making the playing intelligible. A dozen pieces of Bach well learned and memorized—fugues, preludes, gavottes, etc.—will do more to modify the playing, by the force of association, than a thousand pieces merely played over. At the same time, I do not say that it is not useful to play any of these authors by note. But the peculiar educational application of Schumann's and the rest can be facilitated by memorizing the former piece.

The memory of notes and note places instead of music can be broken up by requiring the pupil to transpose passages into other keys.\* At first, passages from memory, then from notes. In reply to the question in the last Etude, as to the practice of the examiners of the A. C. M. I would say that the examinations I personally have assigned a few measures of some piece in the candidate's score, and first have him play it in C major, then repeat it in another key, from notes. The scales were unsatisfactory that no attempt was made to require what would have been reasonable had the candidate been properly educated. Prof. Frederick Grant Gleason tells me that he often requires his pupils to transpose Cramer's studies, like the first, playing it in C sharp, F sharp, etc., using the same fingering as in C. This accustoms the fingers to following tonality in spite of the contradictory influence of muscular sense.

If the Tonie Sol-fa were the usual method of elementary study, the pupils would not be troubled with remembering note places instead of tonalized sequences.

Finally, I have not intended to recommend memorizing as the whole of musical education nor as the greater part of it, but only as an important instrument for facilitating the pupil's attaining a better quality of study and becoming musical. I admit that occasionally I get cases to which it does not apply. Such a one I have in hand now, of a young lady of twenty, a girl capable of playing "Le Desir" prettily in a manner which would be considered as intelligent at Stuttgart, but which stops short of the concentration of performance where the player knows it by heart. In her case, it is almost impossible to get anything well learned, and at first everything memorized was forgotten as soon as learned. I do not know that we will ever succeed. She seems to lack grit.

Do not expect that difficult pieces will be played well when first learned, whether memorized or not. After a piece can be thought through slowly, it has to have time before it can be thought through rapidly, and yet farther time before it can be thought successfully under the strain of public performance. But when such a piece has been taken up and studied afresh, after a year's lying by, it may be, it will come into fine shape, and much better shape than if not memorized at first.

To require the pieces to be learned by heart is not the same thing as to require the very words of a lesson to be remembered. What is a study of Shakespeare worth? I parenthesise when it does not give the very words? Supposing our piano pupils were to be set down in a room with music paper, and asked a few true questions these: Name the movements and give the principal movement of Beethoven's sonata-methode. What is one number? What are the key-signs of the different movements? Give the leading motives of the moonlight sonata, and explain the general style of each movement, and the proper tempo. What are the especial difficulties of the finale? What means would you propose for facilitating their mastery? What pieces by Schumann do you know? Give the subjects in notes of the principal ones of them.

Would this be any more of an examination than a high school pupil passes? Would the experience of having memorized the more important pieces studied be an advantage in such an examination? Have I asked anything more than any musician would be ashamed not to be able to do off hand?

"SOME Pupils of Liszt" is the subject of a paper which will appear in the March *Century*, with portraits of Eugene d'Albert, Arthur Friedheim, Franklin Aus der Ohe, and other distinguished pianists. Of Adèle Aus der Ohe, the writer says she first gave evidence of musical talent when only three years and a half old. An elder sister was one day strumming Ardit's "Il bacio," when little Adèle came running up and begged to be placed at the piano, where, to the astonishment of her family, she repeated the entire waltz, giving the correct bass with her left hand. At eight years of age she made her first public appearance, and at ten she was giving concerts with orchestra at Berlin and Hanover. She was with Liszt for seven years. Here, at least, is one instance of an "infant prodigy" who was not injured by an early appearance.

The official report of the Music Teachers' National Association for 1887 is printed and sent to members. Non-members can procure them from the secretary, or through any music dealer.

## Questions and Answers.

QUES.—Will you please give in THE ETUDE the names of a few good collections of organ voluntaries?—X. E.

ANS.—"The Organ in Church," by Clarence Eddy; "Organ Gems," by Sam'l Jackson; "The Organist at Home," R. A. Scheeber.

QUES.—Should scales be practiced with a gradual crescendo in ascending, and a gradual diminuendo in descending? Is it the best way? Should there be any accent, and where?—A. D.

ANS.—It is one "best" way. The scales should be practiced for perfect equality, after a crescendo and diminuendo, pp and ff, on accents of 2, 3, 4, 6, 9, etc. You will find an exhaustive treatment of this subject in "Mason's Pianoforte Technique," a book which every teacher ought to be familiar with.—C. F.

QUES.—Who is the author of "Le Desir" waltz, bothon or Schubert? I have seen it attributed to both.—F. S.

ANS.—Schubert is the author. It is in his Opus 9, Book I, No. 2. Beethoven's name is sometimes attached to it. This was, no doubt, started by some enterprising publisher.

QUES.—Will you kindly explain in THE ETUDE how the sixteenth triplets should be played against the two sixteenth notes? Does the third note of the triplet come after, or with the second sixteenth note in the right hand?—A. E. R.

ANS.—The mathematical division of six notes against four is treated the same as any other combination. The following will illustrate the exact value of each note:—

1	2	3	4
1	2	8	4
5			
			6

From this you will observe that the third note of the triplet comes after the second sixteenth.

QUES. 1.—In Gotschalk's "Last Hope," page 8, section measure: How and when should the two sixteenth notes over the last four thirty-seconds be executed?

2.—Please give the meaning of the following musical terms: "Comme l'auteur le joue," "Melinconic," "Scintillante?" By so doing you will greatly oblige, A. L. P.

ANS. 1.—This is an Ossia. In playing ~~one~~ leave out the other.

2.—The translation of the terms are as follows: "As played by the author." "Melinconic" and "Sparkling."

QUES.—Will you kindly advise, through your columns, some work or works on theory suited to home study, which, beginning with the first principles, will enable one to teach and will last to that point where a teacher is indispensable? Answered from all possibility of study under a teacher, but have had from time to time lessons in theory, and gained considerable by home study, but with a terminus course. Thanking you in anticipation.—E. L. C.

ANS.—A teacher is never more indispensable than at the very beginning of musical theory. Theory lessons can be conducted by mail. A number of prominent theorists engage in this work, among them Geo. H. Howard and Stephen A. Emery, of the N. E. Conservatory of Music, Boston, Mass.; C. P. Hoffman, of the college at Bordentown, N. J. The Course in Harmony, by Geo. H. Howard, is one of the best adapted works on Theory for self-instruction.

Will you kindly answer these questions in the April Etude, and greatly oblige a subscriber and appreciative reader?

1. In an arrangement for cabinet organ of one of Schumann's works, I found this: Ritard—Ritard—Ritard repeated three times in a space of about four bars, without a (Tempo) between. How would you play the passage?

1. It is impossible to answer this without seeing the passage, but most likely the word ritard is repeated to show that the ritard is to begin at the place where it first occurs and is to continue until after the last place where it is given, then there ought to be an "a tempo."

2. In Litoff Edition of Chopin's Nocturnes Ped. will frequently occur several times in a measure, with no sign between to let it up. It should, of course, be released before each Ped. sign, should it not?

2. The pedal must be changed with each change of the harmony, in such a manner that every chord will smoothly connect with the next following, without ever running into it.

## Practical Letters to Teachers

BY W. S. B. MATHEWS.

### STUDYING ABROAD.

The following letter having been addressed to me in my private capacity, I have be思ought myself warranted in answering it here, because the question is one that many teachers have occasion to consider:—

I read with interest each month your instructive letters to teachers, and I take the liberty again of trespassing upon your kindness in writing to ask your advice on matter which just now vitally concerns me. Of course you will allow your own judgment as to whether you answer by personal letter or should you think the matter of sufficient interest as applied to other teachers, in your capacity as editor of *The Etude*.

Is it advantageous for a teacher (piano-forte teacher), having followed his calling, say for ten years, with some degree of success, and being at present thirty years of age, to undertake a trip to Germany, there to spend some time in study, in order to gain greater experience and more knowledge in his profession?

The above question, though given the abstract, has direct reference to myself. It may be a matter of sur-prise that I should ask such a question, but I feel sure that it will (if you think fit to answer it at all) elicit some valuable advice.

I have for some time past felt that a year or two diligently spent under competent instruction would qualify me to hold a much better position as teacher, and that I could never feel my desire to "go abroad" so keenly as I could be. In my profession I say "Germany," but as the instruction there is, no doubt, from all that I can learn, to be had much more reasonably, financially speaking, which in my case is a consideration. Of course there are other sides to the question; for instance, the question of expediency, the prudence of giving up a position for a time in the hope of securing a better one later on. I thought that you, out of your own experience, might have something to offer that might aid me in my decision. Such advice as you may see fit to give me will be gratefully received by

Yours very truly,

S. F.

In reply, I would say that it all depends upon what you propose to go abroad for. Dr. Mason once told me that the principal use of going abroad was to find out that it was not necessary. At another time he said that whenever a pupil of his got the big-head, he urged him to go abroad. I have seen too many persons who have been abroad uselessly, not to feel a degree of embarrassment in speaking upon the question. In general, however, I think that in so far as regards competent instruction, it is not necessary to leave the United States. In almost every large city there are teachers able to give any kind or form of musical knowledge. Nor do you always find the much celebrated "musical atmosphere," unless you happen to go to a small town where the school is all there is; in that case you get your musical instruction in a sort of provincial littleness. On the other hand, if one were to go abroad for a year, and to pass from one point to another, studying a little here and a little there, and, above all, get admission to as many classes of advanced pupils as possible, one might pick up a great deal, and come home more competent. In general, it is not expedient to give up a good place at the age of thirty to go away to study. It would be better to take a long vacation—four months, for instance—and go often, especially when one lives on the seaboard and can take an Atlantic steamer at his front door, as it were. In that case a European vacation is as cheap as any.

(2). Is your small but useful work on musical form, published previous to your larger one, on "How to Understand Music," still in print? A friend of mine, wishing it, has sought for it at Ditson's, but with no success.

S. F.

### RAPID PROGRESS—HOW TO PROCURE IT.

I write to you this evening for advice about my piano work. I am a very poor player, and I want your candid opinion on how to make rapid progress. I have taken lessons for fifteen years, and not one of my teachers has trained me properly; I can't lift my fingers high, and the fourth finger (using the German fingering) I can't raise one bit. I guess I need an operation performed on them; when I play rapidly it is all muddled and very indistinct. Prof. Waugh Lauder was my last teacher, and he improved my technic some, but, unfortunately, he

moved to Boston before I progressed very far. Would you advise me to get my finger cut, and get a technicon and use it carefully? Prof. Lauder told me I had lots of talent, and I would develop into a brilliant Liszt and Chopin player. He advised me to let Beethoven entirely alone. I get very much fatigued playing one piece through. I have now placed my case before you, and, hoping you and your co-editor will place me on the right track to artistic piano playing, I will close.

I have one pupil that has completed Cramer Studies (Von Bulow edition); what next would you put him in? Name some concert pieces and concerto I can use in his case; his technic is 100 per cent. better than mine (I am using Cramer myself, too).

E. A.

ANS.—You omit to state your age, which is an important element in this case. I do not personally advise the cutting of the tendons referred to, and already tried by several. An eminent surgeon of my acquaintance, who has had perhaps as large an anatomical experience as any man in this country of his years, tells me that he doubts whether good would follow. It would depend, he says, upon the individual hand. It might be that the hand would be made more flexible in respect to the control of the fourth finger; but it might also happen that the hand would be weakened. It is evident, from your own account of the case, that your technical practice has not done for you what it should. The technicon would be an excellent thing for you, but be careful not to overdo the weak fingers.

All sorts of exercises calculated to render the fourth finger independent of the third (I use German fingering) will be of service. The slow trill, the Mason two finger exercise, etc. But the main point is to hold the hand in such a way as to get the utmost possible benefit from the practice. To this end carry the wrist low, the fingers nearly straight, and be careful to raise the finger as far as possible before striking, while the other finger is holding the key. The particular point is to individualize the two fingers to the utmost possible, and the muscles by which you are to do this are the extensors, and not the flexors. You will find that fifteen minutes a day well put in upon the technicon, with the wrist exercises on the right-hand lever, and the exercise of raising the same weight upon the back of the fingers, and the finger exercises upon the right-hand lever, together with a little practice in separating the fingers upon the triangle in the middle of the technicon, will do you good; than three times the amount of practice upon the keyboard; that is, provided your hand behaves as my experience leads me to expect. Then for musical practice I would recommend a good deal of two-part playing from Bach, such as the inventions, etc., pretty gavotte, etc. If you have talent or ambition for Liszt, try his "Rigoletto." The chances are that you will not be able to do it, but it will do you good, nevertheless, and you may be able to learn it. It is one of the best finger exercises I know of. Raff's "Fileuse," if you do not know it, will do you good. Cramer I doubt the benefit of in your case. Many years ago I formed the notion that Cramer's studies lie one side the route to modern piano playing; this opinion, I find, is also that of Von Bulow. The Cramer studies are excellent for assisting the hands to a quiet position, but not for rendering the fingers flexible. Moreover, the left hand has very little to do in them. Schumann will do you good, especially if you are able to remember his music easily. In that case you have a talent for it, and it is a particular merit of Schumann as subject matter of practice, that it conduces to abandon and feeling in the playing, while his motivic work is so fresh that it conduces to clearness of part playing. It also has the merit of taking your hands into all sorts of positions and combinations, where they have never been before; in this, also, there is great benefit. It helps to render the hands subservient to the will. I wish that you had given me a better idea of your inner musical state, your age and your temperament. I want particularly to know what kind of music you can easily play without notes. This is an indication to the natural or acquired state, not to be omitted in similar cases in future. The following pieces are by no means of equal difficulty, but any of them is within reach of an ambitious and moderately advanced pupil, who is not afraid of work: Moszkowski's Waltz in A flat, edition by Mason; Gavotte in B, Godard; Au Matin, Godard; Juliette

Waltz, Raff; La Fileuse, Raff, edition by Mason; Bigoretto, Liszt, Scharfenberg edition; Minuet, Boccherini, arranged by Josef; "Hark, hark the Lark," Schubert-Liszt; Grieg, On the Mountains, in "Aus der Volksleben," Op. 19, Peters, No. 1270. If you try these recommendations, I would like to hear from you again after you have had a month or two at them.

### NOISE PRODUCED BY FINGERS.

Your letters to teachers are so helpful in every way, and you so kindly point out the right way of doing things, that I am emboldened to ask your assistance in a matter which troubles me greatly.

I have among my pupils a boy of seventeen. He has a large, well-formed hand, and I have taught him for a year. He commenced with me beginning a year ago. I am to blame for all his faults. He has but one, and that must be remedied to overcome it. It is strange to me how it has ever developed, for all my pupils have a beautiful touch. He "knocks" the keys. What am I to do with him? I taught him at first, as I always do, just how to lift his fingers, knuckles slightly depressed, at least not prominent, to play on the tips of the fingers, and to play chords with a loose wrist. All these things we have gone over carefully and with as much pains as I have done with all my pupils, and he is a bright one. Yet (especially this is the case in wrist chords, but also in finger strokes without the wrist) you can hear his fingers "knock" the keys almost every note. If you are sitting near, it is of course more noticeable, but across the room the wrist touch produces a sound. I have puzzled myself to find a way to correct it, and at last, in sheer despair, came to you. Perhaps other teachers may have similar cases, and an answer to *The Etude* may do more than one teacher a great deal of good.

I think there is no journal so helpful to musicians as *The Etude*. I shall never be without it.

Yours respectfully,

E. W.

I would say that, in all probability, the boy has a rather hard hand, perhaps a little less flesh upon the fingers than usual. Especially do I infer this from the circumstance of the "knocking" being more audible when chords are played. The chances are that if you will have him play pieces of the nocturne kind, with a melody alone in the right hand and chords or broken-chords in the left, it will soften the touch, provided you are careful to have him play with the fingers nearly straight, striking upon the fleshy cushions of the fingers. A thorough course of Mason's Two-Finger Exercises, administered with the same general position of the hand, would probably soften the touch. The noise complained of must necessarily come from one of the two causes, or both: Either from hardness in the finger tips, or stiffness of the wrists and joints of the hands. It is quite possible that the young gentleman, being a boy (a misfortune for which he is not to blame), may strike the keys with greater force and rapidity than the other pupils; in this case, also, same prescription as above.

### A SECRET SYSTEM.

Tomaschek was, I believe, a Pole. A lady in Brooklyn who plays very beautifully, tells me that she took lessons of a pupil of his while abroad, and that there is no one in this country who understands his method besides herself. She refuses to divulge the secret, and I know there is one, for she will make the piano sound almost like an orchestra. Now, I have faith enough in *The Etude* to think perhaps it will be able to show some one else in America who is as wise as she is. What was there about his method and touch which differed from others?

Mas. G. W. K.

Tomaschek was a Bohemian, and a worthy and industrious teacher of the piano and a composer, in Prague. There he was succeeded by his most distinguished pupil, Alexander Dreysochek, who gave Tomaschek's scale forms to Nathan Richardson, who, in turn, transferred them to his Modern School. There is nothing whatever in the claim you mention of the lady in Brooklyn. She may have been a pupil of a pupil of Tomaschek, and this pupil may have given her certain good suggestions in regard to the modification of tone by means of the touch. Tomaschek and Dreysochek both had rather poor touches. The probability is that the lady in question is herself too ignorant of the world of piano-playing to be aware that there are no secrets in it. Her own touch may be unusually fine, and her ear may be finer. This, however, is most likely all the secret there is in the matter. Dr. William Mason studied one year with Dreysochek, at Prague, and left him because he did not think

it worth while to stay longer with so mechanical a teacher. It was a favorite notion of Dreysschock that anybody who would practice enough might become a good player; the only severe shock his theory ever had was from Nathan Richardson, who studied five years with him, and continued a very bad player until the end. Richardson's Modern School was, substantially, a transcript of the lessons he had of Dreysschock. The publication of that book was an epoch in the history of piano-teaching in this country; it is new, old fashioned, so much has technic advanced. I have answered this question frankly as if it had been asked me privately—no doubt a risky thing to do. I would have the questioner remember that, as a rule, those who pretend to have hit upon some wonderful secret, in an art so common as piano playing, are generally frauds, either intentionally or unconsciously. Those who know most pretend the least.

#### STUDIES IN PHRASING.

I have just been giving a lesson from your edition of "Mathew's Phrasing," using No. 8, and I desire to call your attention to the fingering in the 3d Period, the 4th, 5th, 6th, and 7th measures. In the 5th measure the fingering for the right hand is evidently a mistake, being  $\frac{3}{3}$  for the passage in the 6th, while the third is required to hold the dotted quarter-note E. This should be changed to  $\frac{1}{1}$ , and other similar passages the same. As to the tenuto letter being held by the 3d finger, I much prefer the 2d, and it is so fingered in an edition of Heller's Etudes I have complete. The solo passage of three letters for the right hand immediately following, B, A $\sharp$ , B, is fingered 1-2-1, instead of 3-2-1, and I think this much preferable.

Believing you wish your edition as satisfactory and corrected as possible, I have taken this liberty to suggest the correction and change.

In addition to what I said in my recent letter on the Acciacatura, I find the average definition quite at variance with the fact, and not covering the case at all. Webster says it is, "a grace note, one semitone below the note to which it is prefixed." Now, if all short appoggiaturas made with the dash through the stem are properly styled Acciacaturas, then I find as many from above as below, and at all possible intervals, the second, possibly, having the majority. So I think a clear revision is called for on the whole subject.

Please do not set me down as a chronic grumbler, but these things vex me, and I believe they should be corrected.

J. W. R.

In reply, I would say that the fingering in the published edition is that of the Peter's edition of Heller's Studies, and it appeared satisfactory to me at the time when I made this book of Studies in Phrasing. I do not find the  $\frac{3}{3}$  spoken of, in my copy. The remainder of the fingering is intentional as it stands, and, in my opinion, is better than that proposed by the correspondent. The same is true of the correction suggested later, concerning the last three notes of the third line. As it stands, it is already the fingering desired by our correspondent; but it is likely that in writing he said the opposite of what he meant. The 3d finger was put on the B in order to necessitate a movement of the hand from the position formerly occupied, thereby defining the phrasing more clearly. In much of the advanced music of the present time this principle prevails, as will be seen by reasoning out the finger marks of pieces by Liszt or any of his pupils. In the period of classical piano-playing the hand was moved as little as possible.

The best advice I can give in regard to the "Acciaccatura" is to call it a grace note, and let it come from above or below, as the weird fancy of a composer may happen to want it. As far as Noah Webster is concerned, he is a sort of "great aunt," who "doesn't count" in musical terminology.

#### SOMETHING TO DEVELOP TASTE.

"I have a little piano pupil who has taken nearly two quarters of lessons. During the first quarter she was hindered in her practice somewhat by sickness in the house; in the second she practiced well. She has never had anything outside of Richardson's Modern School, except a few easy pieces. I would like now to get her some studies to improve and develop her musical taste, and also to improve her reading, which is present as is not so good as I would like. Please name something suitable."

M. I. B.

As you neglect to mention the age of the pupil or her present ability, I can only name by guess; subject to this limitation, I would suggest Behrens' New School in Velocity, or the easier studies in my Studies in Phras-

ing. The first ones are easy, and if each one is learned thoroughly before going to the next, a pupil with moderate enthusiasm will be able to master them. After these, or in connection with them, I place Loeschhorn's Studies, Opus 66. The latter are so easy that even when a pupil is not at all advanced, she can learn them by taking less at a lesson. A half-study in advance and the remainder next time, the first half, meanwhile, being reviewed and improved, will work first rate. Loeschhorn's Opus 65 is still easier, and my friend Mr. Cady tells me that there are some easy studies by Gurliit. These I have never used.

#### HISTORICAL PIANO-FORTE RECITALS.

The delightful series of piano-forte recitals of Mr. C. H. Jarvis, with explanatory remarks by Dr. H. A. Clarke, began on Wednesday, February 22d, at the Academy of the Arts, and will continue on the 24th and 26th of succeeding Wednesdays. They have been of exceeding interest to the attentive student of music. As the composers represented in the historical part of the programme approach the romantic period, an ever-increasing beauty is discovered in their works. Music, they have found, is not to be constructed on the plan of a set of rules which may be followed out with well-nigh mathematical accuracy; rather is it a glorious weapon of the intellect, which may be wielded to express man's sublimest ideas.

At the first matinée, Dr. Clarke gave a rapid sketch of the ground passed over last year. Following the classification of Prosnitz, the recent German critic, he arranged all the composers in two epochs, the first including the composers between 1600 and 1750, and the second those between 1750 and 1830, which forms the Classic-Romantic period. The representative men of this period are: Philip Emanuel Bach, the inventor of the modern sonata; Haydn, Mozart, and Beethoven—the Shakespeare of music, if, indeed, he not something more. The principal names of the historic part of the programme were Domenico Scarlatti, with Frescobaldi, the Italian school, and John Sebastian Bach and Handel, with whom the old German school may be said to end. The second part of the programme contained a sonata of Weber's, and a number of short compositions by Robert Schumann and his disciples, Kirchner, Bargiel, and Jensen, who deserves a high place among Schumann's followers, many of his short pieces rivaling those of the great master in grace and beauty.

At the second matinée, the Italian, English and German schools occupied the first part of the programme. Dr. Thomas Arne was the only representative of the English School, which, although occupying a comparatively modest part in the history of music, is nevertheless a part that we could ill spare. In the second part were given a sonata of Chopin's, Op. 58, a very brilliant work, but somewhat lacking in those qualities which go to the making of a great composition. This was followed by a barcarolle of Thalberg's, which charming and thoroughly suggestive composition was rendered with exquisite skill by Mr. Jarvis. Two numbers by Liszt, and "L'Elise d'Amore" by Thalberg, closed a most interesting and varied programme.

At the third concert, last Wednesday afternoon, the Italian school boasted only one name, that of Santi. Dr. Clarke opened his remarks by saying that as we approach the present century the writers of instrumental music in Italy rapidly diminish, while those of Germany increase in numbers, the Bach family forming a nucleus around which may be grouped a number of gifted composers, who led up to the transcendental geniuses of Haydn and Mozart. Among this interesting group of composers on the programme last Wednesday were Rolle and Benda, whose sonatas are in many respects worthy of Mozart. "Suites Francaises," by J. S. Bach, closed the first part. The second part opened with a sonata, Op. 10, by Beethoven, one of his later compositions, and sounding more like an exceedingly erratic fantasia than a sonata; in fact, one who would hardly recognize it for Beethoven was not for an occasional burst of the divine fire. This was followed by Schubert's famous C major trio, with his Impromptu in A major. The Polonaise Brilliant, transcribed by Henselt, one of the finest examples of transcription in the history of piano-forte music, in which Henselt, without taking any liberties with the original, has succeeded in adding much to the beauty and brilliancy of Weber's composition.

We have just issued a catalogue of American Music prepared by Willard Burr, Jr. The grade, compass, key and price is given with every piece. As the work on this catalogue has been very great, a fee of ten cents will be charged per copy.

The sixth edition of Vol. I of How to Understand Music has just been issued. In this edition the dictionary of music and musicians has been omitted and the price reduced from \$2.00 to \$1.50. This is, without doubt, the most popular work on music published. If you do not possess it, do so at once. As an inducement, we will offer both the new and the old volume for only \$2.00, post paid. This offer is not valid after the second volume is on the market. Let the order come on!

Our pocket metronome is something that teachers have long desired. It answers all practical purposes. Does not get out of order. Can be conveniently carried in pocket, and cost is but a trifle. Will be sent as gift for two subscribers. It consists of a tape line, on which is stamped the metronome marks. This tape line is drawn from small case, with spring, to any given mark, and swinging from the hand, the case acting as the pendulum. For size, etc., see advertisement elsewhere in this issue.

We receive letters daily from music teachers, asking what discount we allow teachers of music on THE ETUDE. We will state, as we have often done in these columns, that we allow no discount on single subscriptions. We offer every inducement to teachers and friends who will assist in extending the usefulness of THE ETUDE. On two subscribers there is a discount of 15 cents allowed on each subscriber; on five subscribers, 25 cents deduction each. On fifteen subscribers \$1.07 each, and on twenty-five subscribers \$1.00 each. Besides these, we have a large premium list, which will be sent on application. As the musical season is waning, do not lose your interest in THE ETUDE, but if you have a pupil that needs good, nutritious musical food, recommend THE ETUDE, or if a friend you have who would be benefited by reading it, send us the name, and we will supply a sample copy, it required, by an old subscriber.

Dr. Ritter's Practical Harmony has been delayed on account of important alterations in plate. It is expected from the binder at this writing, and will be in the hands of those who have ordered in advance ere this issue is sent forth.

This work is one of more than usual importance. The whole system of harmony is gone over in a practical manner at the piano. There can be no better training in music than just the kind that this book offers. As a guide to composition it is excellent. To play this book through will benefit every teacher however versed in musical theory. It is the only royal road to rapid sight reading. It teaches one to think music and play understandingly. For a person to play chords and not know anything about them is about the same as using words and not knowing the meaning of them. There seems to be a demand for such a book, as hundreds have ordered the copies in advance.

The second volume of How to Understand Music, by W. S. B. Mathews, is being pushed forward toward completion in the first edition, which we hope will be used to satisfy the demand which has surprised any of his previous writings. The work is abreast of the times, and will form one of the finest volumes of musical literature in extant. The chapter on the use of Piano Studies, which we begin in this issue, shows the practical bearing of the work. The chapter containing outline of Courses of Study, by eminent artists should be read by every person who makes a living by the teaching of music.

We will print one thousand copies of this great work in the first edition, which we hope will be used to satisfy the demand which has surprised any of his previous writings. The work is abreast of the times, and will be fully developed in the first volume without the dictionaries, and be of the same form and style. We offer this new work to our subscribers, post paid, for \$1.00, if ordered before it is received from binder. For fuller information see account elsewhere in this issue.

The numerous commendations of Howard's Harmony from various sources are an ample guarantee of its popularity and success. It is having a very large sale.

Many students in harmony become tired with doing just exercises enough to "get through." They have found that in using Howard's Harmony, the book so seconded the efforts of the instructor that pupils have often done more than was required, such was their interest in the course of the study.

One reason why the study of Harmony is so often dry and uninteresting is because the work runs in ruts, and thus becomes monotonous and tedious. With the use of Howard's Harmony this cannot well occur. The exercises afford such a variety, while being none the less thorough, that the interest of the pupil is sustained and even grows steadily to the end. There has been no better testimony to the interesting character of the book than the spontaneous expressions of pupils in its favor, especially when it has been substituted for another book. The common remark is: "The explanations are so complete and so clear we cannot help understanding."

#### PUBLISHERS' NOTES.

We have quite a lot of show-worn music rolls and folios, which range all the way from 40 cents to \$1.25, the original price being more than double.

We have just added to our list of educational pamphlets one other, entitled "Elementary Piano Instructor," by Aloys Henne. This appeared as a serial some time since in THE ETUDE. The price is 15 cents. It can be read with renewed interest in its present convenient form.

## NEW PUBLICATIONS.

THE RAINBOW REFERENCE CARD. W. A. POND & CO., NEW YORK, N. Y.

This card represents a cut of the clavier from C to B, wherein, by means of the seven colors of the rainbow and letters and figures, the fingering of the scale can be seen. The fingering is founded on the rule "the 4th finger always on the same digital," viz., only the position of the 4th finger is indicated, presupposing that the pupil is familiar with the scales, and accustomed to pass the 3d finger on all other occasions. The arrangement is too imperfect to be of general service, as it gives only one fingering for the minor scales, while a great many teachers prefer a different fingering. It is also very much easier to avoid passing the 4th finger over an augmented second. Other, again, use the 1st finger strictly on E and F and B and C, thus controlling the fingering by the 1st instead of the 4th finger. After the many simple ways that have been published in THE ETUDE by different teachers, there is hardly any necessity for such a complicated method.

The directions for learning how to form the scales, given on the back of the card, are impractical, as the terms major, minor and augmented seconds are incomprehensible for pupils of such a low grade, and consequently conflicting with the numbers of the intervals of the scale. They complicate the matter without necessity. As the scales must be learned as early as possible, they must be placed before the pupil in the plainest way possible, using only terms of everyday life, that can be understood without much explanation. Their being directed to the teachers is altogether out of place, as it is rather insulting to give the teacher an explanation of what a major or minor second is and how it can be found on the clavier. —CARL E. CRAMER.

"LAUDAMUS." OLIVER DITSON & CO., BOSTON, MASS.

I have before me a copy of a new book entitled "Laudamus." It is a "Hymnal for Women's Colleges and Schools." The hymns are selected by J. R. Kendrick D.D. (who was for several years acting President of Vassar College), and "the music selected and arranged by F. L. Ritter, Mus. Doc., Director of Music in Vassar College."

It ought to be a good book. Doubtless the names of the distinguished compilers of "Laudamus" will insure a ready sale for the book. I have carefully examined this book, because I naturally expected so much of it, and because I have long desired a really first-class hymnal for use in young ladies' schools. I hail this book with joy, because it is a good beginning in the right direction.

The hymns are, for the most part, really select. There are some that appear to me unsatisfactory for any sort of musical setting. A hymn may be good poetry, and contain good religious sentiment, and yet be wholly unsingable. But, on the whole, this collection of hymns is, in my judgment, far superior to any other I have examined.

As for the music, let me say that the method proposed is admirable: that is, to arrange the tones so that they may be sung in three parts rather than two. It is much better, certainly, to have three than two parts, and better to have three than attempt to make a hymnal of four-part songs in which the first soprano, or principal melody, is entirely out of the register of the majority of voices. Dr. Ritter's tunes are well placed for ladies' voices.

This is also a collection of fine tunes. There are not many unworthy ones. Some few, such as Bethany (No. 226), Matlaitan (No. 231), have become rather commonplace, having had very little merit to begin with, but they are exceptional.

Here are the good features of the book: 1. It is a good collection of hymns. 2. The method of musical arrangement is fine. 3. The parts are well placed for the voice; 4. It is a high grade of tunes.

But the book is not without its defects. Many of these old tunes have, in their original forms, beautiful and inspiring harmonies of which they are in this volume almost entirely bereft. Doubtless, many harmonic changes were required by Dr. Ritter's method of arrangement, but it is to be regretted that such radical changes should be necessary. In some instances these changes cause noble old tunes to appear exceedingly commonplace and weak. See "Eventide" (No. 42), "Uxbridge" (No. 46), "Ward" (No. 66), and others. But the most serious defect is one which is to be found, to some extent, in all "hymnals"—a bad adaptation of music to words. To make a suitable and effective adaptation of music to words, one of the most difficult of the two readily and naturally blind and write to the same end, is the highest task of the arranger. But while it is the most important, it is yet the most difficult task. Now and then this task is well done, and the result is a song of great power and usefulness. While, therefore, there are some admirable arrangements in "Laudamus," there are instances in which the hymns are not set to music of corresponding rhythm and sentiment. Why is "Brattle Street" made to serve for prayer? (See No. 5.)

The following words are adapted to Hurley (No. 12), which throws the accent on the first syllable of each line:—

"O Christ, our true and only light,  
Illumine those who sit in night;  
Let us thy grace and truth receive,  
And in Thy fold with us rejoice."

"With the radiance of Thy grace  
The souls now lost in error's maze,  
And all in whom their secret mind  
Some dark delusions burst and blind."

And the remaining stanzas are perhaps even worse, the whole hymn being simply intolerable with such a rhythm. See also Nos. 19, 27, 82, 43, and many others.

The new hymnal has in it less of the objectionable, however, than any other book of the kind I have seen; I could wish that it contained a few more of the very best modern songs, such as Barnby, Sullivan, Sharp, MacFarren, Gainer and others have written. There were quite a number of the tunes of Moravian, Lutheran and Hungarian tunes, and most of the best modern tunes, the book would be none the less noble and dignified in character, but more likely to win lasting popularity.

In many school chapels, doubles, the "Gospel Hymns" of Mr. Sankey have long been victorious over all comers. In such schools the introduction of "Laudamus" will be attended with no little difficulty.

Such a book can be popularized, it is destined to accomplish a great work in the line of musical culture. —E. E. ATRES.

Published by BRAINARD'S SONS, Cleveland and Chicago:—

1. Saltarello. Edmund S. Mattoon.  
2. The Caress—Waltz. Edmund S. Mattoon.

Two pieces for the piano, only moderately difficult, of simple and pleasing character and good workmanship. A few note press errors appear—not fingered.

Published by SCHIMMEL & CO., Boston, Mass., 3 songs by J. B. Campbell, Op. 32.

1. The Two Roses.  
2. Dream on, my Heart.  
3. I Heard Three Maidens Singing.

Songs of refined sentiment set to expressive music.

In Nos. 1 and 3, especially, the piano music is something more than an accompaniment to the voice. This, without any straining for exaggerated effects, is so wrought out that the sentiments which are conveyed by the words acquire through it a richer meaning. No. 2 is of simpler construction, with a sweet, refined melody. All are for soprano or tenor.

## LATE PUBLICATIONS.

THODERESS PRESSER, PHILADELPHIA.

## ADDENDA TO CATALOGUE.

840. Il Trovatore, Ed. Dorn, Op. 39, No. 3, 60 cts.  
841. Flower Song, G. Lange, Op. 39, 40 cts.  
842. Courante, Thos. Tapper, Jr., 20 cts.  
843. Bach's Inventions, 2d Part, \$1.25.  
844. Kohler, Op. 83, Book I, \$1.00.  
845. " " II, \$1.00.  
846. Pacher Octave Studies, 75 cts.  
847. Spring Blossoms, Waltz, from Op. 112, W. A. Müller, 20 cts.  
848. Spring Blossoms, Rondelette, from Op. 112, W. A. Müller, 20 cts.  
849. Christmas Song, Op. 26, No. 2, N. W. Gade, 15 cts.  
850. Improvisation, S. Jadassohn, Op. 48, No. 2, 30 cts.  
851. Break of Morn, E. Dorn, 40 cts.  
852. Reverie Poétique, Op. 3, No. 1, G. W. Bryant, 35 cts.  
853. Humoresque, Op. 18, No. 2, A. Foote, 35 cts.  
854. Reverie, Nocturne, Strelczen, 40 cts.  
855. Andantino Grazioso, L. Meyer, 30 cts.  
856. Peacefulness, E. Moelling, 30 cts.  
857. Kullak Octave Studies, Book II, \$2.00.  
858. Joyfulness, Theo. Moelling, 30 cts.  
859. Fuchsia (The), Ed. Leyroll, 35 cts.  
860. Babbling Brook, Op. 28, No. 3, W. G. Smith, 30 cts.  
861. Gigue, Op. 1, T. Tapper, Jr., 85 cts.  
862. Little Hungarian Melody, F. Behr, 15 cts.  
863. The Retreat, F. Behr, 20 cts.  
864. Little Trumpeter, Theo. Moelling, 30 cts.  
865. Polonaise, Op. 112, No. 4, W. A. Müller, 40 cts.  
866. Neath Summer Skies, C. P. Hoffman, 40 cts.  
867. Spring Fancies, Gayotte and Musette, M. E. Biglow, 40 cts.

Spangler's Technic, which has been before the teaching world but a few months, will become a standard work with teachers who seek to do the best work in the most perfect manner. The work commends itself to every practical teacher. We here give space to a few very valuable testimonials received by the author from the highest authority.

(Translated.)

DEAR MR. SPENGLER:—  
Many thanks to you for your kindness in favoring me with the dedication and a copy of your technical studies.

I take great pleasure in saying to you that I find them exceedingly practical and, withal, progressive and interesting. Always yours very devotedly, CARL REINECKE Leipzig, Germany, Feb. 29th, 1882.

MR. A. SPENGLER:—

Dear Sir:—Your book of studies for piano technique and touch shows much ingenuity and skill in devising interesting and useful exercises for students. The work is worthy of notice by our teachers, who would keep up with the times. Yours sincerely, WM. H. SHERWOOD.

Chickering Hall, N. Y., Jan. 4th, 1882.

MR. A. SPENGLER:—

Dear Sir:—I have examined your book of Technics, and I do not hesitate to state that I consider it one of the best and most practical that has been published for many years. I congratulate you on your good work, and hope that the different piano schools and teachers will use it for the benefit of their pupils.

Yours truly, CALIXA LAVALLÉE.  
Boston, Mass., Feb. 5th, 1882.

MR. A. SPENGLER:—

Dear Sir:—I think your work on Technics is excellent, and will prove a valuable aid in acquiring a perfect Technic on the piano-forte. Yours, truly, LOUIS MAAS.

Boston, Mass., Feb. 25th, 1882.

## EXPERIENCES.

E. A. SMITH.

I HAVE noted down several quite amusing experiences that have come under my observation as teacher, and as they furnished me a quiet laugh, I would not keep them all to myself, but share them with you and your many readers. Characteristics and expression heighten the effect of any amusing incident. I cannot bring to you these, but the variety of imagination brought to bear upon them will, in some cases, more than supply their absence.

Professor—"What does D. C. mean?"

First little girl—"Dakota."

Second little girl—"Dandy chord."

Third little girl—"Don care."

I speedily found that explanations were in order. Little boy—"Say, I want you to hurry up and give me a short lesson; our base-ball nine is going to play for a watermelon, and I'm their crack pitcher; let me off, won't you?"

Professor—"What piano do you use, an upright?"

First little girl—"Dakota."

Second little girl—"Dandy chord."

Third little girl—"Don care."

I speedily found that explanations were in order. Little boy—"Twos in the key of D (meaning D width); The clerk could only reply, "You are too sharp for me."

Professor (to little girl).—"What does Peters Ed. Op. mean?"

Little girl—"Ed. Peters' Opera."

A lady, on the sly, quietly remarked to another, just loud enough for me to hear: "I wouldn't employ such a teacher; he keeps speaking about the fingers all the time, and he is only here to teach the notes." A world of consolation to me in the remark—if that were so.

A gentleman at the tea-table, to whom I was a stranger, remarked to the friend nearest me, that some one over his office had been pounding thunder out of "Il Trovatore" all the P.M. The friend, smiling, and with a twinkle in his eye, introduced me by saying "I was the innocent cause of all," and I explained by saying, "We were reviewing for concert, and two violins, an arrangement of the opera." A pleasant half-way sort of embarrassment seemed to possess us both as we scrambled out of the difficulty.

I was once giving a lesson to a pupil, when a spinner in an adjoining room came in and asked if I would not give for a lesson that piece in the Gospel Hymns, "When the mists have rolled away," as she thought it was pretty and would be obliged to listen while the pupil practiced.

At a musicale, the programme of which was being given by a single pupil, an old gentleman present, and more used to experience meetings, where each had a word to say, whispered out, just loud enough for others to hear: "Why don't some one else play; is that the only pupil he's got?"

A pupil who had been taking lessons but a short time, had not learned the first of Spangler's little teaching pieces—I forgot which one—and was to play it at a school exhibition, together with one of Lysegens'. Unable to attend, I inquired of a minister how the music was received. Not knowing that I had made the selections, he replied, "That the pieces played showed very poor taste on the part of those who selected them, and their names and authors would only be enquired after as a matter of curiosity, to know who could write so poor a composition." While I knew the compositions to be not the best, they were far from being poor, but I assure you I made no further inquiries of him.

So I might continue to give a variety of incidents, but you have enough to know that teaching has its amusing as well as earnest and serious side.

## GRADED LIST OF PIANO-FORTE MUSIC.

SELECTED BY DR. H. H. HAAS.

{Continued from last issue.]

## III. FINISHING, (a) CLASSICAL.

*S. Bach:* Saint-Saëns, Fragments; No. 3, Andante; No. 5, Andantino; No. 6, Presto; No. 1, Ouverture; No. 4, Gavotte; Toccata and Fugue (Tausig).\* Fantasie and Fugue (G minor), Liszt,\* Den Fantasies (B minor), Kiencke.

*Fm. Bach:* Solfeggio.

*Beethoven:* Sonate Pathétique, Op. 18; Andante und Variations, Op. 22; Moonlight Sonata, Op. 27; Waldstein-Sonate, Sonate Appassionata, Op. 37; Op. 81, No. 1, in G; Concerto in C minor, No. 3; Concerto in C, No. 1, Sonate, Op. 26, as dur; Romane the first, Op. 33 (arranged for piano by Pauer).

*Clementi:* Op. 36, No. 3, Sonate C dur (octaves) Op. 40, No. 2; Op. 2, No. 1, Sonate, Op. 20 Es dur.

*Haydn:* No. 1, G dur, Andante Convarzozai.\*

*Hummel:* La Bella Cicala.*Handel:* Harmonious Blacksmith (Buelow).

*Heller:* Im Walde, Op. 86, three books; Wanderstunden, Op. 80, I and II B; Promenades dans un Solitaire, 11 Books, Op. 78.

*Mendelssohn:* Concert, Op. 25, G minor;\* second Concert, Op. 40, Fantasie, Op. 23.\* Scherzo and Capriccio (F# minor);\* Heimkehr aus der Freunde, Op. 89 (Heller); Trois Caprices, Op. 33, No. 1 and 3.\* Andante Cantabile and Tresto Agitato, Variations series uses, Op. 54; Preludes and Fugues, No. 1 (Arpeggio), Capriccio, Op. 5, No. 3 (Staccato).

*Mozart:* [Concerto in D minor, No. 20,] with Cadenzas. [Concerto in C minor, No. 4,] by Hummel.

Fantasie Sonate, No. 18, C minor;\* Sonate, No. 14, in D major.

Rameau: Four character pieces.

*Schubert:* Fantasie, Op. 15,\* Fantasie, Op. 103 (Blumen);\* Impromptu in C dur (Reincke); Impromptu, Op. 142, No. 3.\*

*Schumann:* Etudes Symphoniques, Op. 13,\* Novelty, Op. 21 and 29; Allegro, Op. 26; Andante with var. (deux Pianos) Op. 46;\* Andante, C dur Op. 17 (beautiful).

*Weber:* Sonaten, Op. 24, 39, 49, 70,\* Concerts,\* Viens qua Darina bella.\*

*Scarlatti:* Katzenfuge,\* 18 pieces (Buelow).

*Rheinberger:* Op. 135, Scherzo aus der Sonate in E's and Adagio.\*

*Grieg:* Sonate, Op. 7, E minor.\*

*Hiller:* Gavotte, Sarabande Courante,\* Op. 115, III Sonate, Op. 78.\*

*McDowell:* Op. 10, I Book, Moderne Suite.
*Cherry:* Etude: L'Infatigable, Op. 793.\*

## III. FINISHING, (b) DRAWING-ROOM AND CONCERT PIECES.

*Bargiel:* Marcia-fantastica.
*Bendel:* Cascade de Chaudron, Wagner's, from the "Meistersinger," "At Winter's Hearth."

*Chopin:* His Nocturnes, Ballades, Polonoises complete (Kullak), Concert Op. 11, also Romanze from Op. 11, single.\* Fantasie, Impromptu, Op. 66; Bolero, Op. 69; A minor Scherzo, Op. 20 (B minor); Scherzo, Op. 31 (B minor). The two other Scherzos not recommended for teaching—Bondo E flat major, Op. 16; Fantasie Brillant, Op. 49.\*

*Dupont:* Toccata de Concert.

*Dvorák:* Slavische Tänze, Op. 72, II Book; Walzer, Op. 54, I Book.\*

*Gottschalk:* Marche de Nuit,\* Marche des Cibaros, Pasquimade, Havannah.\*

*Grieg:* Brida Procession.
*Gade:* Arabeske, Op. 27.\*
*McDowell:* Hexentanz.

*Heller:* Felicia David's Desert, March and Reverie,\* Op. 51; Mendelssohn's Salterello Op. 77;\* Schubert's Erl-King, Op. 34; and La Poste, Op. 35. Original Compositions: La Chasse,\* Deux Grands Polonoises, Op. 132, No. 1 and No. 2; Tarantelle, Op. 86, No. 1; Mecetion, Op. 103, No. 1.

*Hiller:* Concerto, Op. 63, F# minor (octaves); Moderne Suite, Op. 144, six numbers (each \*); Staccato-Improntu, Op. 30 (each \*).

*Henschl:* Heroica, Op. 5, I Book (for large hands); Presentement, Op. 20, No. 1; Exame mes Voleux, Op. 2, No. 3.

*Jensen:* Murmuring Zephyrs, Nocturno, Op. 38, No. 1; Galatea, Op. 44, No. 3;\* Will-o'-the-Wisp.

*Kretschmer, Edmund:* Ericksgang and Kreppenmarsch.

*Kullak:* Coronation-march (Prophète) (showy).

*Klein, Bruno Oscar:* Dreams, complete, each number; Siennes de Ballet, Op. 19, No. 2, Suite, No. 5.\*

*Grandjean:* Barcarole, Op. 24, No. 2.\*

*Godard, B.:* Au Matin, Op. 88,\* 12.

*Leschetizky:* Souvenir d'Iechi, Op. 35, No. 2, Les deux Alonettes.

*Lybey:* Le Reveil des Oiseaux.*Loeschhorn:* Fantasie, Caprice, Op. 77.
*Haberber:* Norwegian Peasant Dance (Christian).
*Moszkowski:* Op. 88, No. 4, Melodie Italienne; Expansion, Op. 86, No. 3.
*Kreuzl:* Impromptu, Op. 7; Romance.
*Lisz:* Rhapsodie, Op. 11;\* Fantasie: Ungar, Volksmelodie mit orchestra,\* Grandes Etudes de Paganini, Nos. 1, II and III; Valse de Bravoura, Op. 6; Hollentalwalzer (Meyerbeer).
*Raff:* Tanz-salon, No. 2, Quadrille, No. 3, Walzer, No. 4, Galop, No. 7, Ugrischer,\* 8 Spanish; Rhapsodie, Op. 113,\* Dans la Nacelle, Op. 92; Deux Romances, Op. 152, No. 2; Marsche Brillante, Op. 132.
*Rheinberger:* Rondeletto, Op. 53, Tarantella.
*Reincke:* Indische Maerchen; Ballade, Op. 20;\* Fughette.\*
*Rubinstein:* J Nocturno, Op. 75, No. 8, large hands.
*Le Bal, le Galop, le Bal, Polonaise,\* Leshinka, Cancan, Kameno-Ostrow.\***Scharwenka:* Romantic Episodes, Polish Dances, Op. 9, Book (not the hackneyed ones).
*Schumann, Robert:* Concert, Op. 64, A minor; Gipsy Life (Brüssel).
*Schumann, Gustave:* Tarantelle,\* Allegro agitato, Op. 17; Allegro scherzando, Op. 21.
*Saint-Saëns:* Dance Macabre (Ritter or Liszt),\* Mazurka, Menuet and Valse, Op. 66,\* En forme de Valse, Op. 52, No. 6.\*
*Ritter:* Chant du Braconier.
*Tschaiikowsky:* Nocturne, Op. 10, No. 1; Humoresque, Op. 10, No. 2; Ruine d'un Chateau, Op. 2, No. 1; Scherzo No. 2; Reverie du soir, Op. 19, Nos. 1 and 5 (Capriccio); Vals Caprice (in 3d), Op. 4.\*
*Strzelzki:* Valse Arabeske (Waldele).\*
*Gruenfeld:* Persischer March (Strauss).\*
*Wollenhaupt:* Andante Ilegique, Op. 85;\* Capriccio, Op. 28 (showy).
*Lohengrin-Fantasie,\* Tannhauser-Fantasie,**Sextette from Tannhauser,\***Raff:* Op. 62, No. 2
*Tannhauser-March.**(Spindler): Spinning Song,\***Lohengrin Meisterings (Bendel).*

## [For THE ETUDE.]

## PUPILAGE.

H. SHERWOOD WINING.

THAT "there is no royal road to learning" has never been denied. It is equally undeniable that genius has no royal road to success. Each student must proceed step by step up the steep and rugged path, enduring all necessary toil and sacrifice, if the goal is to be reached at last.

In music, as in all other branches of education, the pupil needs the guidance and assistance of a good teacher—one who can lead and direct. He has taken an important first step when he has learned that he cannot go forward in his own way, but must follow willingly and unquestioningly the guide who has traveled every inch of the path, and learned by experience the best and surest way.

Yet it is seldom that a pupil comes to a teacher for instruction, showing himself willing to follow his directions implicitly and trust wholly to his judgment. It is of much more common occurrence—anuning, were it not deplorable, to see such proof of ignorance—for pupils to apply to a teacher of the piano-forte with a long list of what they do not wish to learn or accomplish, protesting that they do not intend to become artists, while they evidently expect to become good performers in a very short time and with but very little work—an expectation sure to be disappointed so long as the pupil entertains such erroneous ideas. He must first prove himself capable of excellency in that art before he can make the least claim toward possible artistic performance. To be an artist is a matter of choice; but the conscientious development of a divine gift. There must be the sound foundation, the right start from the beginning, the earnest, persistent work to the end. Knowledge is inexhaustible. The most important result of all education is the capacity which the student acquires of appreciating how much there is to learn; an ever-broadening vista lies before him. "Art is long and life is fleeting."

The laying out of the prescribed course to the teacher by the would-be pupil is as absurd as would be the statement of a patient to his physician, that he must be cured in as short a time as possible, but desired that only certain of his ailments should be taken into consideration, that he would only take certain remedies and would ignore all restrictions upon his entire course of life. The following incident in the experience of a teacher is equally amusing and unreasonable: A certain lady, not young, but having means and leisure, wished to devote herself to piano practice under the direction of a teacher. She told him that she played a little by ear,

and read a little; that she did not want to study theory, nor begin at the beginning; then betrayed that she thought the form of a note affected its pitch, which accounted for the lines and spaces being named differently on the treble and bass staves. She was quite unwilling to be compelled to sit the trials of these points, giving up practicability not out of desire, but of fear. She admitted that her previous work had been all wrong, that she knew she did not play right, that she could never depend upon her fingers; they would slip and tumble together, they made no sound if she tried to play soft. She wanted, now, to do everything right and learn enough to help herself on pieces; then said she did not want exercises nor classical music that sounded like exercises; she was very ambitious; would not be contented to play simple music—waltzes, polkas and such things; she desired to play fine and difficult pieces, like Thalberg's "Home, Sweet Home" and Gottschalk's "Last Hope."

This is a fair illustration of the average conception and aspiration of those who have depended upon playing by ear, or upon what little they could do by themselves. Willingness to be taught, as well as the capacity, usually disappears in youth, strong argument in behalf of early training under a judicious teacher. To the young, there are display in the brilliant performance of showy, difficult pieces, which are worthless in themselves, is an unworthy ambition and impossible of attainment without excessive hard work, unfortunately directed to technic as an end. That technic is the end and aim of so many students is the cause of the existence of so many mechanical players and so few artists. The musical side in a solo performance seems to be seldom thought of; rapidity, "pearly runs," sharp contrasts of loud and soft, short, hard tones, connected only by the damper pedal, feats of strength and agility, seem the sole end and aim.

Virtuosity, which marks the decadence of art, was ushered in by Clementi about 1770, and was greatly deplored at the time by Mozart and his followers. Czerny, Liszt, Tausig and others encouraged and further developed the purely technical side, until in the present day it seems to have reached its climax. The true musician receives little encouragement and less appreciation from the public, which has too little opportunity for the cultivation of a real taste, and artists are often preferred to the artist. Mendelssohn and Schumann, in their day, were prominent in their efforts to counteract these evil tendencies. Writing on the subject, Schumann says: "Would to heavens that a race of monstrosities could arise in the world of artists, players with six fingers on each hand; then the day of virtuosos would be at an end. We treat the public with too much delicacy; it begins to grow obstinate, where formerly it listened modestly from a distance, glad to learn a little from the artist." Referring to the artist, as compared to the mechanical performer, he also says: "May we not recognize in similar feelings the deep sense of reverence with which men bend before things that cannot be imitated mechanically?"

The pupil should aspire to produce musical, singing tones, to feel music in his soul, and to pour it out full and free. It is to this happy issue that the artist teacher's efforts are directed; how much, then, may be lost if there is misconception, lack of implicit obedience, or, worse and, as often happens, willful and ignorant opposition, and disregard and carelessness of the well-timed plans for his pupil's advancement. It would be refreshing as it is rare for the teacher to hear a new pupil express himself in some such manner as this: "I know but little about music or playing, but I desire to learn all that I possibly can." If the pupil would only be as willing to learn as his teacher is desirous to teach him, music lessons would never be irksome to either teacher or pupil, and a successful result would reward every effort. In music, as in everything—

"Little learning is a dangerous thing;  
Drink deep or taste not the Pierian spring;  
There shallow draughts intoxicate the brain,  
But drinking largely sober us again."

## MISSING LESSONS.

I WALK a mile to the station, travel a mile by the cars and then trudge a mile to my pupil's house. Sickness in the house makes it undesirable for the piano to be used, and the pupil declines to receive the lesson on that account. On presentation of the bill, the pupil "does not think it right that she should pay for what she did not receive, and says if it had been under any ordinary circumstances she would not say anything." And so declines payment. What do you think?

COUNTRY PROFESSOR.

This question has been before the readers of THE ETUDE twice before, but the attention was not accorded it which its importance deserves. It is to be hoped that this time opinions will be expressed by which can be determined what course is best in general to pursue with pupils who persist in not paying for the time allotted to them by the teacher.

# INNOCENCE.

Nº 1.

Moderato.

J. OTTO.

The sheet music for piano solo, numbered 1, is composed of four staves of musical notation. The key signature is G major (one sharp). The time signature is 2/4. Fingerings are indicated above the notes, such as '3 2 5 4' and '1 2'. Dynamic markings include 'p' (piano) and 'mf' (mezzo-forte). The music is divided into measures by vertical bar lines. The first staff begins with a treble clef and a bass clef below it. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The piano part includes a bass line with sustained notes and harmonic support.

A handwritten musical score for piano, consisting of four staves. The music is in common time and uses a treble clef for the top three staves and a bass clef for the bottom staff. Fingerings are indicated above the notes, and dynamics (mf, p, f) are placed throughout the score. Measure 1 starts with a dynamic *mf*. Measures 2 and 3 begin with *p*, followed by *poco rit*. Measure 4 starts with *a tempo*. Measure 5 begins with *f*. Measure 6 begins with *p*. Measure 7 begins with *p*. Measure 8 begins with *p*. Measure 9 begins with *p*. Measure 10 begins with *p*. Measure 11 begins with *p*. Measure 12 begins with *p*. Measure 13 begins with *p*. Measure 14 begins with *p*. Measure 15 begins with *p*. Measure 16 begins with *p*. Measure 17 begins with *p*. Measure 18 begins with *p*. Measure 19 begins with *p*. Measure 20 begins with *p*. Measure 21 begins with *p*. Measure 22 begins with *p*. Measure 23 begins with *p*. Measure 24 begins with *p*. Measure 25 begins with *p*. Measure 26 begins with *p*. Measure 27 begins with *p*. Measure 28 begins with *p*. Measure 29 begins with *p*. Measure 30 begins with *p*. Measure 31 begins with *p*. Measure 32 begins with *p*. Measure 33 begins with *p*. Measure 34 begins with *p*. Measure 35 begins with *p*. Measure 36 begins with *p*. Measure 37 begins with *p*. Measure 38 begins with *p*. Measure 39 begins with *p*. Measure 40 begins with *p*. Measure 41 begins with *p*. Measure 42 begins with *p*. Measure 43 begins with *p*. Measure 44 begins with *p*. Measure 45 begins with *p*. Measure 46 begins with *p*. Measure 47 begins with *p*. Measure 48 begins with *p*. Measure 49 begins with *p*. Measure 50 begins with *p*. Measure 51 begins with *p*. Measure 52 begins with *p*. Measure 53 begins with *p*. Measure 54 begins with *p*. Measure 55 begins with *p*. Measure 56 begins with *p*. Measure 57 begins with *p*. Measure 58 begins with *p*. Measure 59 begins with *p*. Measure 60 begins with *p*. Measure 61 begins with *p*. Measure 62 begins with *p*. Measure 63 begins with *p*. Measure 64 begins with *p*. Measure 65 begins with *p*. Measure 66 begins with *p*. Measure 67 begins with *p*. Measure 68 begins with *p*. Measure 69 begins with *p*. Measure 70 begins with *p*. Measure 71 begins with *p*. Measure 72 begins with *p*. Measure 73 begins with *p*. Measure 74 begins with *p*. Measure 75 begins with *p*. Measure 76 begins with *p*. Measure 77 begins with *p*. Measure 78 begins with *p*. Measure 79 begins with *p*. Measure 80 begins with *p*. Measure 81 begins with *p*. Measure 82 begins with *p*. Measure 83 begins with *p*. Measure 84 begins with *p*. Measure 85 begins with *p*. Measure 86 begins with *p*. Measure 87 begins with *p*. Measure 88 begins with *p*. Measure 89 begins with *p*. Measure 90 begins with *p*. Measure 91 begins with *p*. Measure 92 begins with *p*. Measure 93 begins with *p*. Measure 94 begins with *p*. Measure 95 begins with *p*. Measure 96 begins with *p*. Measure 97 begins with *p*. Measure 98 begins with *p*. Measure 99 begins with *p*. Measure 100 begins with *p*.

Innocence.

# SONATINA.

C. REINECKE, Op. 136, No. 3.

Allegro. (M.M.  $\frac{4}{4}$  = 138.)

I.

II.

III.

IV.

4

decresc.

*mf*

cresc.

*f*

*dolce.*

*p*

*a tempo.*

*con grazia*

*slentando*

Andantino. (M.M. J.=60.)

*p e semplice*

*mf*

*con grazia*

## BURLA.

I. Molto vivace. (M.M. = 138.)

5

BURLA.

I. Molto vivace. (M.M. = 138.)

1 2 3 4  
V  
2 1 2 4 2

II.  
2 1 4 3 4 1 2

1 2 2 1 4  
V  
4  
1 2 3 4 5 1 2 3 5  
p  
rit.  
1 2 3 4 5  
V  
3 4 5  
1 2 3 4 5  
f

a tempo.

2 1 2 4 3 5  
rit.  
1 2 3 4 5  
f

4  
1 2 3 4 5  
4 5  
V  
2 1 2 4 3 5  
4 5  
V

# THE NAUGHTY BOY

Nº 4.

Fast.

J. OTTO.

The music is in 3/4 time, key signature is B-flat major (two flats). The notation is unique, resembling early piano-roll notation. Fingerings are indicated above the notes, and dynamics like *f*, *ff*, *s*, and *rit.* *dim.* are used. Measure numbers 1 through 5 are present above certain measures.

# SPRING TIME.

(a) Rondino.

F. W. HIRD.

Allegretto. (M. M.  $\frac{1}{4}$  = 112.)

a) A little Rondo.

b) The Pedal will be needed to assist in the *legato*, but it must not interfere with the clearness in the melody.

Handwritten musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. Measure 1 starts with a dynamic *p*. Measures 2-3 show sixteenth-note patterns with fingerings (e.g., 1, 2, 3, 4, 5) above the notes. Measures 4-5 continue this pattern. Measure 6 begins a new section with a dynamic *p*. Measures 7-8 show sixteenth-note patterns. Measure 9 ends with a fermata. Measures 10-11 show sixteenth-note patterns. Measure 12 ends with a fermata. Measures 13-14 show sixteenth-note patterns. Measure 15 ends with a fermata. Measures 16-17 show sixteenth-note patterns. Measure 18 ends with a fermata. Measure 19 concludes the section.

Continuation of the handwritten musical score. Measures 20-21 show sixteenth-note patterns. Measure 22 ends with a fermata. Measures 23-24 show sixteenth-note patterns. Measure 25 ends with a fermata. Measures 26-27 show sixteenth-note patterns. Measure 28 ends with a fermata.

Continuation of the handwritten musical score. Measures 29-30 show sixteenth-note patterns. Measure 31 ends with a fermata. Measures 32-33 show sixteenth-note patterns. Measure 34 ends with a fermata. Measures 35-36 show sixteenth-note patterns.

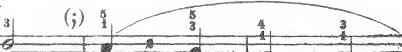
Continuation of the handwritten musical score. Measures 37-38 show sixteenth-note patterns. Measure 39 ends with a fermata. Measures 40-41 show sixteenth-note patterns. Measure 42 ends with a fermata. Measures 43-44 show sixteenth-note patterns.

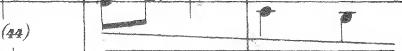
Continuation of the handwritten musical score. Measures 45-46 show sixteenth-note patterns. Measure 47 ends with a fermata. Measures 48-49 show sixteenth-note patterns. Measure 50 ends with a fermata. Measures 51-52 show sixteenth-note patterns.

## TRIO. Legato.

II. 

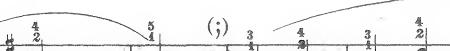
*p*

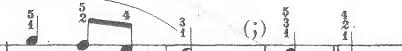
(44) 

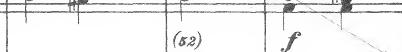
(45) 

(46) 

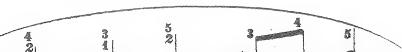
(47) 

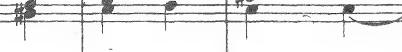
(48) 

(52) 

*f* 

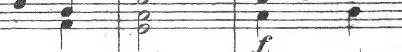
*f* 

(56) 

*p* 

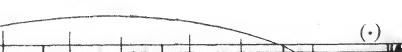
(57) 

(60) 

(64) 

*f* 

(68) 

*pp* 

(72) 

I.

mf

8

A musical score for piano, page 8, showing measures 4 and 5. The score consists of two staves: treble and bass. The treble staff uses a G clef, and the bass staff uses a F clef. Measure 4 begins with a dotted half note followed by a quarter note. Measure 5 begins with a dotted half note followed by a quarter note. Both measures feature eighth-note patterns in sixteenth-note heads. Measure 5 includes a key change to A major (indicated by a new G clef) and a dynamic instruction "p" (piano). Measure 6 begins with a dotted half note followed by a quarter note.

The image shows the final section of a musical score for piano, labeled "CODA." The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a "C"). The key signature is one sharp (F#). The music features a series of eighth-note chords and sixteenth-note patterns. Measure numbers 5, 3, 4, 2, 4, 3, 3, 4, and 3 are written above the top staff. Measure number 112 is written below the bass staff. The piano keys are indicated with black and white dots, and specific fingerings are shown above certain notes.

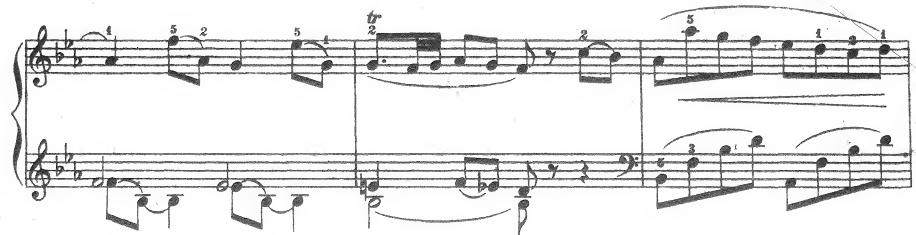
A musical score page showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp. Measure 124 starts with a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff. Measure 125 begins with a dynamic 'p' (piano) and continues the rhythmic pattern from the previous measure.

## ANDANTINO GRAZIOSO.

*By LOUIS MEYER.*

### Cantabile.

The image shows four staves of piano sheet music. The top staff is in treble clef, B-flat major, and 4/4 time. It features dynamic markings 'p' and '3'. The second staff is also in treble clef, B-flat major, and 4/4 time. The third staff is in bass clef, B-flat major, and 4/4 time. The bottom staff is in bass clef, B-flat major, and 4/4 time. Each staff contains numbered fingering (e.g., 1, 2, 3, 4, 5) above or below the notes to indicate finger placement. The music consists of various note patterns, including eighth and sixteenth notes, with some notes grouped by vertical lines.



A handwritten musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of four measures. Measure 1: Treble staff has eighth-note pairs (3, 2) and (3, 2). Bass staff has eighth-note pairs (3, 2) and (3, 2). Measure 2: Treble staff has eighth-note pairs (4, 2) and (4, 2). Bass staff has eighth-note pairs (4, 2) and (4, 2). Measure 3: Treble staff has eighth-note pairs (2, 1) and (2, 1). Bass staff has eighth-note pairs (2, 1) and (2, 1). Measure 4: Treble staff has eighth-note pairs (5, 2) and (5, 2). Bass staff has eighth-note pairs (5, 2) and (5, 2). Measure 5: Treble staff has eighth-note pairs (5, 2) and (5, 2). Bass staff has eighth-note pairs (5, 2) and (5, 2). Measure 6: Treble staff has eighth-note pairs (5, 2) and (5, 2). Bass staff has eighth-note pairs (5, 2) and (5, 2).

Un poco animato.

A handwritten musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of five measures. Measure 1: Treble staff has eighth-note pairs (3, 2) and (3, 2). Bass staff has eighth-note pairs (3, 2) and (3, 2). Measure 2: Treble staff has eighth-note pairs (5, 2) and (5, 2). Bass staff has eighth-note pairs (5, 2) and (5, 2). Measure 3: Treble staff has eighth-note pairs (2, 1) and (2, 1). Bass staff has eighth-note pairs (2, 1) and (2, 1). Measure 4: Treble staff has eighth-note pairs (5, 2) and (5, 2). Bass staff has eighth-note pairs (5, 2) and (5, 2). Measure 5: Treble staff has eighth-note pairs (5, 2) and (5, 2). Bass staff has eighth-note pairs (5, 2) and (5, 2).

A handwritten musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of four measures. Measure 1: Treble staff has eighth-note pairs (3, 2) and (3, 2). Bass staff has eighth-note pairs (3, 2) and (3, 2). Measure 2: Treble staff has eighth-note pairs (5, 2) and (5, 2). Bass staff has eighth-note pairs (5, 2) and (5, 2). Measure 3: Treble staff has eighth-note pairs (2, 1) and (2, 1). Bass staff has eighth-note pairs (2, 1) and (2, 1). Measure 4: Treble staff has eighth-note pairs (5, 2) and (5, 2). Bass staff has eighth-note pairs (5, 2) and (5, 2).

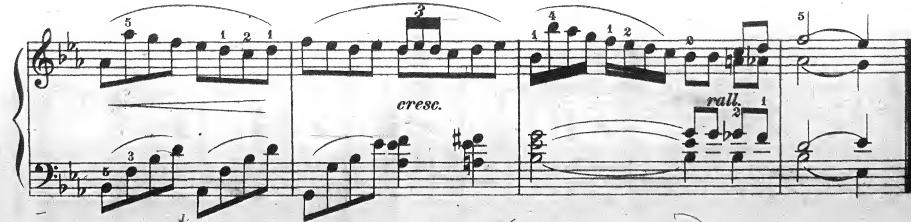
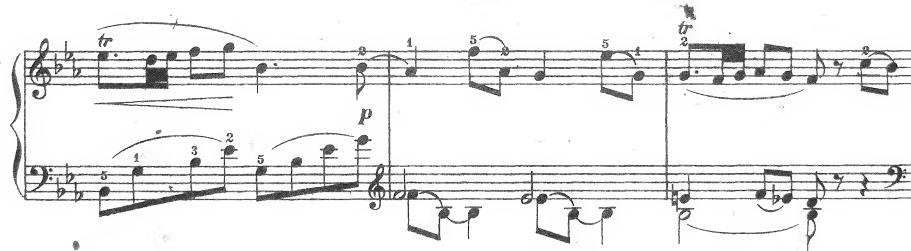
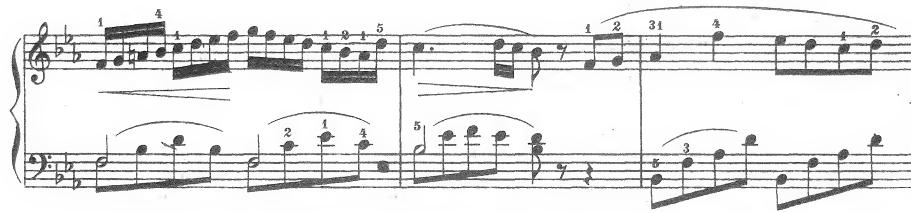
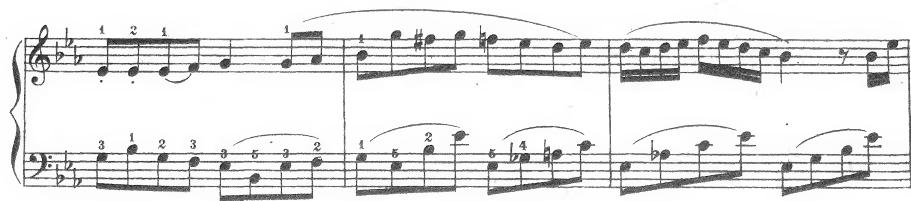
Musical score page 4, measures 1-2. The score consists of two staves. The top staff is in common time, has a key signature of three flats, and features a dynamic marking *p*. The bottom staff is also in common time and has a key signature of one flat. Measure 1 starts with a single note followed by a sixteenth-note pattern. Measure 2 begins with a eighth-note followed by a sixteenth-note pattern.

Musical score page 4, measures 3-4. The top staff continues with eighth-note patterns. The bottom staff introduces a bass line with eighth-note patterns. Measure 4 concludes with a sixteenth-note pattern.

Musical score page 4, measures 5-6. The top staff shows eighth-note patterns with grace notes. The bottom staff continues its eighth-note bass line. Measure 6 ends with a sixteenth-note pattern. A dynamic marking *rit.* is placed above the staff.

a tempo primo.

Musical score page 4, measures 7-8. The top staff begins with a dynamic *p*. The bottom staff continues its eighth-note bass line. Measure 8 concludes with a sixteenth-note pattern.



# GOOD BYE, LOVE!

Nº 5.

With expression.

J. OTTO.

With expression.

*p legato*

*dim*

*morendo*

*pp*

Good bye, Good bye, Good bye!

## ON THE USE OF STUDIES IN PIANO TEACHING.

By W. S. B. MATHEWS.

## FROM HOW TO UNDERSTAND MUSIC, Vol. II.

SOME years ago it happened that, on my return from a summer vacation, I found a number of letters asking for a graded list of Studies for the Pianoforte. Within a few days more following, several other letters arrived, to the same purport. Then I said to myself that if this matter were of so much interest, I had better send to a number of the leading teachers of the piano and get their lists. Comparing these with each other would probably afford a clue to certain principles underlying the work of all, or nearly all, and, by printing the whole in a single article, those who had written me for information would be furnished the best that the market afforded. So much for preface, and so much for the origin of the following discussion.

The relative place of "studies" in a course of piano playing varies greatly with different teachers. Some, like Dr. William Mason, make comparatively little use of them, but do their work with technical exercises for the muscular part and with artistic pieces for the artistic part. My own practice has been of this kind for several years—in fact, for at least twelve. In many boarding-schools the pupils take one set of studies after another, so that in a whole year's study not more than half a dozen pieces are taken. At Oberlin, for example, the library contains a vast number of studies out of which the teachers are accustomed to select here and there a single one or two out of a book, for the modification of this, that, or the other peculiarity of playing. Therefore, before we can discuss this subject intelligently we must first consider the aim of the teaching as a whole.

Every piano teacher whose pupils develop qualities of artistic playing must administer the lessons with reference to the three following *desiderata*:

1. To secure an accurate and comprehensive quality of study.
2. To develop technic; by which is meant the ability to play with the necessary certainty, rapidity and force.
3. To awaken and diversify the latent musical susceptibilities of the pupil.

These three elements enter into the playing at every stage, from the first beginning to the finish; therefore they must control the subject matter and the order of the instructions. The criteria by which we test the rank of an artist are these same three principles: fidelity to the composer, technical ability in carrying out his ideas, and musical feeling, making the performance fresh and vital. As the element last named is the one which is most commonly neglected, although it is the salt which saves the whole performance from emptiness and silliness, I will say a few words about it first.

The pupil's musical life is to be developed *from without* by hearing much music, and *from within* by thinking of much music. Therefore, where concerts are scarce, it is necessary to depend more and more upon the use of strongly imaginative music of the best composers. This I desire to have memorized and played by heart. In process of time a pupil comes to have within his mind a store of choice tone poems by Schumann, Chopin, Beethoven, Bach and smaller writers. These come up at intervals for review. New ones are added. The technic goes on by the exercises, which always form a part of the daily practice. In this way, in one instance, a pupil of mine had more than 160 pieces which she had played in public from memory, some of them thirty times. They included concertos, sonatas—in fact, a very satisfactory synopsis of standard pianoforte music by the very greatest composers, from Bach to Moszkowski. In another case a pupil had upward of 100 pieces, another sixty, etc. In all such cases there comes a time when the music appears to "strike in," if so inelegant an expression may be allowed. It becomes artistic in its conception. The playing takes on those innumerable gradations of accent and touch which serve to phrase and interpret the ideas of an author. It does this in the best possible way, namely, from within; the playing becomes the expression of a musical ideal existing in the pupil's own mind. I do not believe that it is possible to get this quality in its perfection in any other way than by this of memorizing, except in the rare cases of inherent intuitive musical genius. Even this is not so rare as it used to be, as the experience of every teacher will testify.

It is easy to see that this way of memorizing takes a great deal of time, though not so much as would be supposed. Like everything else, there is a knack to it—which removes the hardship when once the pupil catches it. By means of the memorizing, another of the chief ends specified above will be accomplished, which is the improvement of the quality of study. An accurate study is the indispensable prerequisite for artistic results. Unless the pupil is prepared to reproduce the *ipsissima verba* (the exact literal words) of an author, it is of no use to talk about expression and interpretation. Artistic playing begins with the literal reproduction of every minute particular which the author has set down, as well as those which he has implied by means of his scanty marks of expression.

In choosing an ideal by which to criticise and modify the pupil's playing, one needs to bear in mind the course of development which music has gone through. The general direction of the progress has been from the merely clever and fluent contrapuntal and imitative work of Bach's predecessors to the clever and much more emotional and comprehensive musical discourse of Bach, and so on to the free fantasia of our own day. Under nearly everything of Bach's there is a concealed tide of feeling which is felt by intelligent hearers and players, and enables his pieces to cross over nearly two centuries and appeal to the ears and feelings of this generation as vigorously as they did to their own contemporaries. Nay, more: Bach had the germs of the entire subsequent development of music, and much that speaks to us in Chopin and Schumann is but the blossoming of buds from out the St. Thomas garden, at Leipsic. It is the inexhaustibility of Bach's purely musical fantasy, combined with the implied, even if not fully expressed, emotionality of most of his writings, that makes them so productive for study in these days. To anticipate a conclusion belonging later in this paper, the study of Bach is well-nigh equally productive in each of the three fundamental points specified above as the charter of music teaching. Still, to conclude that a pianist could be made by the study of Bach alone, would be a great mistake. His piano works do little or nothing for the delivery of a cantabile melody, nor do they generally require the depth and fullness of touch which modern virtuoso works expect.

Not to dwell so particularly upon subsequent composers, it will generally be conceded that the following are the more noticeable traits of their pianoforte music: Mozart introduced the *cantabile*. The study of his works conduces to smooth, musical and refined melody-playing. Beethoven is too great a poet to be abused by apprentice work.—His thematic work and passages are covered by Cramer and Clementi, particularly the latter. His Adagios and Scherzos are best prepared (on the musical side, at least) by Mendelssohn and Schumann. Chopin, both as music thinker and pianist, forms a school by himself. The Bach style of sequencing with a given figure he introduced again, adding to it the myriad combinations of the diminished seventh and many new forms of finger work; all these with a new development of sentimental melody, most delicately embroidered with *foratura*, put upon the piano with an ample use of its resources. The technical peculiarity of the Chopin treatment of the piano is found in his use of extended chords, more rapid use of extensions and separations of fingers (for which five-finger exercises form no preparation whatever), besides which, or with which, he always expects an expressive touch.

I am surprised that the technical importance of Schumann in the study of the piano has not found more acknowledgment in print. Schumann was one of the most spontaneously active music thinkers who ever wrote. His quickness of mind and his impatience of formal restraints—if, indeed, he ever fully realized any obligation to form—gave rise to a wholly new but delightfully valid method of developing periods by the freest kind of sequencing upon a leading motive. His harmonic treatment is bolder than any of his predecessors since Bach, his discourse singularly fresh and inspiring. Hence the effect of the study of Schumann is to quicken the musical perceptions more rapidly than the study of any other composer, provided the piece chosen be within reasonable reach of the pupil's state. Besides, the matter of expressive touch is to be mentioned, which Schumann requires to be so vigorous, so decisive, so delicately shaded, at times so tender, that nothing in the works of previous composers at all prepares for it, and, in fact, when the player has it, only the very best pianofortes are capable of responding with the proper artistic effect. The general course of this development of Music, as such, has

been in the direction of sensationalism, the outward expression of a more excitable emotionality, which has operated in every possible direction. It has given greater rapidity, strange melodic and harmonic progressions, restless and sometimes morbid rhythms, extraordinary contrasts of power—in short, every possible musical manner of expressing strong, deep or tumultuous feeling. Beside this main current of musical development there have been numerous eddies and counter-currents, special provinces, in which congenial spirits have amused themselves while the world went on without them. Thus there is a vast literature of music pieces which are mere play. They sound prettily and amuse the lovers of the well-sounding. Such pieces are often useful in teaching, but we do not accomplish the abiding results of artistic playing by means of them. They are amusing and useful but not *formative*.

Alongside of the development of music thus sketched there has been an equal growth of piano playing in the same direction.

The modern development of extraordinary piano playing had its brilliant opening in the almost simultaneous appearance of Thalberg and Liszt. Thalberg was the inventor of the method of carrying a melody in the middle range of the keyboard and surrounding it with runs, arpeggios, and other accompaniment covering the entire keyboard, the tones of the melody being prolonged to their necessary length by the use of the damper pedal. Thalberg played this sort of work beautifully, as no one since has done. The melody was delivered as *cantabile* as if he had only the melody to play. It is upon record concerning him that he studied singing for five years mainly for the purpose of being able to sing melodies with his fingers, as a good artist would sing them with the voice. This kind of accentuation of melody, coupled with light and very fluent runs and a discreet use of the pedal, constitutes the substance of the "Thalberg technic." Beyond writing a considerable number of fantasias in which this idea was applied to the more favorite melodies of the different operas, Thalberg added little to the literature of the pianoforte. His original compositions are musically but not poetic.

Liszt at once took up this notion of Thalberg's, and in many of his earlier fantasias—the "Rigoletto," for instance—he carried it out even better than the inventor himself, because he knew better where to branch off in some other direction. But in all of the earlier of Liszt's works we come now and then upon something which is played upon a different principle from anything in Thalberg's pieces. I refer to his cadenzas. The Liszt cadenza is a sensational passage, usually consisting of a simple sequence, carried upward or downward with increasing force until a climax is reached. Naturally, the progression downward affords the best opportunity for effect, because the volume of tone constantly increases in that direction. These things are played upon a different principle from that of any passages before them; they go faster and, at times, heavier, and have to be conceived by the player *en masse*, so to say. When the fingers have been taught the proper order of the motions by a sufficient number of slow repetitions, the passage has to be delivered "with the eyes shut," so to speak, or exactly as one runs when running for his life. This is the new principle of velocity as defined in Mason's "School of Velocity," of which I shall have a word to say under the head of technic. Soon, however, Liszt passed beyond the limited diversification of touch required by the Thalberg principle, and set himself to the translation of orchestral compositions and of Schubert and Schumann songs into the language of the pianoforte. In doing this he made more and more demands upon what I might call the "differential touch," *i. e.*, the ability to shade the touch in a variety of ways for the purpose of more clearly defining principal and subordinate ideas moving together. This demand upon technic in the later Liszt works is essentially the same as that in Schumann. Thus, at length, we arrive at the latest ingredient of piano playing, not yet recognized in most books of technic; namely, the technic of expressive touch.

Since Liszt, there has been no radical addition to piano playing. Tausig brought back something of the Bach legato and quiet fluency, which the Liszt works do not contain. Henselt worked out the pedal technic somewhat, and gained thereby a few effects not so fully gained by Liszt. But, substantially, the art of piano playing, as at present understood by the greatest artists, is included in the works of the following composers: Bach, Mozart, Mendelssohn, Clementi, Beethoven, Chopin, Schumann and Liszt. Or, to class them another way, according to their predominant influence, whether upon *Music* as such, or upon *Technic*, we have this: The great formative names in Music, as such, are Bach,

Beethoven, Schumann, and Wagner. Mozart and Mendelssohn represent important special provinces. The composers who represent the progress of pianoforte technic (after Bach, who leads in both provinces), are Clementi, Chopin, Liszt. These three contain the whole of *pianoforte execution*, as distinguished from the music itself.

We are now nearly ready to define what we mean by the term "Etude" or "study." But first let us speak of "exercises." An exercise is a musical figure designed to be repeated many times in order to increase the obedience of the fingers. Such a passage may be planned for flexibility, separating the fingers, or other development of the latent aptitudes of the hand, or it may be for speed and endurance. When such a musical figure is developed into a rhythmic form (like Mason's accentuated scales), or repeated upward and downward in other keys (like the Tausig technics), it begins to have a part of the elements of musical interest; it is like saying over the word "Mesopotamia" in a succession of grades of pitch, or with a certain rhythm or accent, for the purpose of increasing the flexibility of the organs of speech. At the opposite end of the scale of expression from the exercise lies the tone poem or music piece, which is conceived solely from the artistic standpoint. A shade below the genuine "piece" comes the artistic "study"—a study in a particular effect—which, of course, would not be a "study" unless the effect were new, or unless, at the very least, the study carried it further or brought it out better than had been done before. The highest examples of this kind are the Chopin and Liszt studies, many of them being veritable poems—but always with a technical moral. The Heller studies belong to this class, but in a lower grade, the poetry being less elevated and the phraseology simpler. From this high level studies shade off, by imperceptible gradations, to those of Czerny and Köhler, which have no musical value whatever. Köhler's especially are purely mechanical rhymes, which stand in music where versifications of the multiplication table or of the rules of grammar stand in poetry—mnemonic devices for securing many repetitions of a difficult passage. It is like setting a bad speller an exercise to write in which his pet weakness is repeated a great number of times.

Besides the differences existing between studies in regard to their poetic value and their difficulty, their pedagogic value is much affected by the success or non-success of their authors in seizing the radical points of pianoforte technic. The studies of Czerny I have given up for several years, because I do not think them productive. They appear to me to be badly planned as exercises, and, also, in so far as they have value, to be directed toward the Mozart school of piano playing, which we have now passed far beyond. Cramer is another author whose name occurs upon nearly every list following, whom I regard as but little productive. This opinion, which I formed about twelve years ago, is countenanced by Von Bülow in the preface to his selection of the Cramer studies. They represent a small special province in piano playing; they are not in the current of the great world stream.

Now, it is easy to see, from what I have said of the nature of piano studies, that they are likely to be more intellectual than emotional, and, therefore, especially well suited for improving the quality of the pupil's study. They do this within certain limits. The great end to reach in piano teaching is to make the playing sound fresh and spontaneous—as if the player were improvising. This can only be the case when the player's heart is in what he is playing, which, again, will not be the case unless there is heart in the subject matter itself. Therefore, the advantages of well-selected studies are seen in correct and even playing, but after a time, if too large a proportion of the daily practice is filled up with them, the playing tends to become meaningless, uninteresting, mechanical, and this will be more and more the case as the studies are chosen with prime regard to their bearing upon the muscular training.

Again, the selection of etudes will be influenced by the kind of exercises and pieces expected to be studied at the same time. Modern piano playing, and especially modern *brilliant* piano playing, requires more force, and makes use of more "stencil groups," or complex units, such as harmonic sequences, melodic sequences, passages, etc., than was the case in the old school. Not to consume time here with a discussion of the different "systems" for facilitating the acquisition of pianoforte technic, I will only say that I make use of Dr. William Mason's, for the following reasons:—

[Continued in next issue.]

## PIANO TECHNIQUE.\*

BY W. WAUGH LAUDER.

Too little attention is paid to those modest teachers whose duty it is to lay the foundation of piano technique, and they too often are utterly incompetent to perform the tasks they set themselves, and, moreover, people are frequently unwilling to pay good artists for teaching beginners, too often at their own disadvantage.

Now, to begin with, there are undoubtedly two distinct sides to technique. One side is the more direct muscular movements and the action of the material hand and fingers and wrist up to a certain pitch of endurance. The second side has a more ideal character, and consists in the molding of touch, tone and the more nervous and sensitive side of the pianist's nature. True it is that these two sides are closely related, and at times their lines are tangent, but, alas, how many are there who rattle off innumerable studies with great brilliancy but without an atom of sonor or sensitiveness. Now, to begin at the very beginning. In the Circular of Information, Bureau of Education, Washington, 1886, published in response to an appeal from the M. T. N. A., we find singing teachers in the public schools are advised to appeal to the imitative faculty in young children by singing to them good musical phrases. Now, this point I deem is of worth to a piano teacher.

Amateur teachers taking to music as a makeshift for a living, are guilty of the evils in the profession, but this is a social and not an artistic problem. I have no patience with teachers who cannot play all they teach, nor with those who decry teachers who can. The child talks the language it hears, and the musical student too often copies with half-placed zeal the mannerisms and wrong methods of the incompetent teacher. Now, I think that such an important matter as rhythm in finger exercises, as given by Dr. Mason in his "Piano Techniques," or in Stamaty's "Fundamental Studies for Rhythm of the Fingers" (edited by Lavalée), should be given only to pupils who have comparatively mastered "that pons asinorum" of the pianist, an even legato scale, which is alike the first fiddling effort of the musical infant, as well as the acme of perfection of the virtuous. I may be wrong, but I have found that accentuation at a too early period is not of advantage. Now, as a position of hand, we have the best that advocated by Dr. Carl Reinecke, Papperitz and Zwintscher, of Leipzig, Lebert, Kullak, Liszt and Tausig, where the natural power of the fingers must never be supplemented by exertion, but must rather grow by careful nursing, the hand held loosely in the wrist socket—perfectly level on the back, neither hunched nor lowered, nor crooked, nor bent, and the little finger not curved or bent in much. The fingers must be lifted loosely and let fall by their own weight, not with stiffness of the wrist, and every tone must be a pressure tone, and a singing rather than a mere percussion. In this system the wrist must of necessity be trained from the outset, and natural and graceful finger balanisances be used from the beginning to insure complete ease in every effort. The thumb must ever be loose and easy as are the fingers. Now, although in subsequent work, a sharp hammer-like action of the curved fingers is absolutely necessary to produce certain heroic results—just as the slowly relaxing hold on the piano keys in chords or octaves caused by the arm leaving the level before the wrist or hand, will be preferable to the sharp elastic throwing back of the hand on the wrist socket for certain purposes. Still, the point in founding a piano technique for a scholar is to choose that which will bear best fruit generally. Liszt advocated a legatissimo practice of the scales, good for scale players. Others urge the necessity of practicing exercises of the hands with firm, solid lever and hammer action of each finger, repeatedly, to insure solidity. Both methods have their merits, but serve their separate ends. With some pupils, it is wise to make them play five chromatic notes with five consecutive fingers, as in Tausig. One must, of course, learn the peculiarities and weaknesses of a new hand at the outset.

"Daily repetition studies," with those large hands avoiding widespread passages, and vice versa—practicing gentle stretching exercises with small hands are essential. I remember one gentleman in Johann Weidenbach's class in Leipzig, who was unable to play a passage crisply and clearly on account of the unwieldy structure of his hand, and his chords were invariably indistinct. Weidenbach in that day advocated the bent-knuckle touch, and it seemed to me that the principle of his method suffered a painful lack of string power. Not a certain teachers and inventors faster themselves than he had been the sole and only originators of a system of muscular and digital gymnastics. Now, this is not so, for all who know genius "Lebert," blustering Dr. Paul, with his well-known advice, "Starke Sien Den Vierten Finger," or Reinecke or cynical Wenzel, are aware of the fact that they all made their students do gymnastics for fingers, hand and wrist with a martinet-like tyranny. Dr. Paul was,

and is, most exacting in the matter of physical culture of the hand as well as of the whole body, and as particular in legato scales (which we had to play excruciatingly adagio every lesson during one whole course) as the click on Virgil's telephone. Watchful Dr. Papperitz will even use the back of one's hand, and even the bridge of one's nose as a medium wherein to convey his ideas of the variety and quality of touch. They certainly gave me every excuse that Brotherhood's technique was done in the sky.

A particular hobby with Liszt was the practicing of scales in all keys and in all rhythms of 2, 3, 4, 5, 6, 8 notes, with all fingerings, say first with 1, 2, 3, then with 1, 2, 3, 4, then with 1, 2, 3, 4, 5, never paying the slightest heed to awkwardness of thumb or fifth on black notes, and above all, scales with any two fingers, which, all done from memory in the air, and subsequently repeated on the piano, was of very great benefit. Some teachers have a faculty for making things plain, and I remember in particular one lesson in which Carl Reinecke showed me how to play and grade a melody. Starting out with the statement that as the piano lacks the singing and long-drawn-out tone of the wind or string instruments, we must supplement the failing by carefully studied and graded intensity of pressure; he told me that the very instant we strike a tone on the piano it grows weaker, and if we try to sustain it, we may gradually decrease, carefully grade the quality and quantity of pressure and hammer power, and in all melodic phrasing this weighing of power is of vital importance. I may say that that lesson was invaluable. But to return to our techniques. Louis Ehlert advises holding the elbow close to the side and practicing all scales and finger exercise in that position; also the practicing of forearm and hand movements with fingers on the keyboard (noiseless), both up and down and rocking, a system, which I find upon reference, that Mr. Sherwood advocated at the Cleveland Convention of the M. T. N. A. Perhaps beneficial, but apt to create stiffness of style, methinks. Upon referring further to Mr. Sherwood's paper of 1884, I find quite an interesting treatise upon the treatment of the upper and lower arm, the wrist and fingers, as well as the tipping exercise to right and left (like a boat rocking); of the sides of the hands and the action of the arms and knuckles of fingers, similar to that used in rowing a boat. All are good, but by no means new, as Plaidy and others and Dr. Gilles de Jena, a bosom friend of Liszt in Jeni, told me about three very moments. We all know that the easiest and finest represent the bundle of faggots in the old man's fable. We must until the faggot be loosening the wrist, but Mr. Sherwood advocates the beginning of daily practice always with wrist work. I tried this, and found it wrong, for I soon got so that I could not play at all fluently until I had played octaves for a time, so I interchanged and began sometimes with a light piece on an étude, and soon could play just as well without that preliminary, octave practice. I do not think it wise to become accustomed to a pedantic or cut-and-dried method either with teachers or practice.

Miss Amy Fay, in her paper at the same Cleveland Convention of 1884, said that in his latter days, Paganini rarely and almost never practiced the difficulties he himself had created, and so certainly do some play best when they practice mechanism least. I know, for a fact, that Arthur Friedheim, a young man with whom I lived like a brother, for eighteen months in Weimar and Rome, rarely practiced technique pure and simple, and Dr. George White of Bradford, England, and his wife, the widow of Robinson's, told me that that artist rarely touched technique during his concert tours in Great Britain.

I do not believe, with Miss Fay, that it is necessary to practice every hour we are awake to become great virtuosos; people who have to do that are never real artists though they are merely great machinists. Too much technique is like over-training in athletic sports. Still, when in Weimar, I remember well, when lodging for the first night in the old Hotel de Russie, prior to my first visit to the grand and lamented virtuoso and maestro, Liszt, I laid nearly all night and practiced technique with that frantic, Henselt-like vigor caused by stage fright, on a dumb piano, consisting of my knees. Liszt, however, had a regal contempt for mere mechanism, somewhat like Tausig, who reproached a certain demoiselle with the words, "Miss, you ought to be ashamed of playing so stiffly at your age."

It is well nigh impossible to condense a system of technique into one paper, but I may mention as some of the most beneficial mechanical motions, the alternate stretching out and curving in of each and every finger alone, then in pairs, and the elastic rotary motion of the hand and wrist, both to right and left, again the popping up and drawing off of the fingers in audacious and equalizing repetition exercises. That all these movements must in the end become automatic, follows as a matter of course. As Dr. Mason tells us that the weighing and measuring out of the time needed to execute a passage must cogitate the lift of the fingers—in very rapid passages the lift being, of course, less and more energetic in slow movements. We find that in consequence of an ignoring of this principle, many players can never

exceed an average rate of speed; others, again, hurry unnecessarily in cantabile or slow passages. With reference to the important matter of emphasis and accent systematically introduced in practice, I would say, first inculcate the elementary rudiments of mechanism and touch, and then, if the accent be made by elastically raised fingers or lightly thrown wrist, accentuation must prove beneficial, but when introduced in the instruction of a pupil possessing, as yet, an uneven or an unmusical touch it cannot materially benefit the student.

Out of the three main movements or methods of touch, the first, the second, and third, carried out in the legato, staccato and portamento, it is possible to derive many varieties or gradations of touch scarcely definable on paper, but easily imparted by a skillful performer teacher. The airy lightness of finger with which Liszt was wont to execute jester pantomime or a Chopin rubato is outside the rules of pedagogues, but irresistably effective. That peculiar pulling or drawing of a chord which is part and parcel of Reinecke's style, is certainly somewhat ultra, but still original. That peculiar broadening and lowering of the wrist and hand, and sitting on the note with flattened fingers, so often used by Bulow in a Beethoven cantabile belongs to him, and is an instinctive effort to strengthen the tone. From the heavy Bach touch—leaving the whole weight of the hand, or even arm, upon each finger in turn, the finger acting as a pillar or support to the weight (an antiquated touch, but still effective at times in heavy contrapuntal work) down to the extreme opposite that light, feather-like touch used in a Chopin cazzone where the weight seems to be entirely shifted into the arm, and the hand exquisitely balanced in the wrist, the fingers scarcely seeming to be material, is like going from the N. to the S. pole in touch methods.

These contrasts can be explained little by little by the artist performing teacher (not by a mere pedagogue) but such delicate nuances of touch can with difficulty be explained or classified by a single paper. Any one wishing for more extensive information in this direction would do well to refer to the back reports of the M. T. N. A. and various State associations, where they will find valuable essays on this subject, also to the works of Clementi, Hummel, Tausig, Plaidy, Zwintscher, Kullak, Mason, Herz, Stamaty, Christiani's "Expression in Piano Playing," and many others. I have studied many of these works in preparing this paper, but find it easier to understand than to explain logically a whole system of technique. Do not our teachers keep too assiduously in the beaten track? Do they not use the orthodox and useful but nevertheless hackneyed Cramer, Plaidy, Czerny and Kullak with unswerving regularity until the teacher's brain becomes fatigued by the deadly monotony of mechanical daily round? For the good teachers' energy and interest to be semi dormant is as pernicious as to have bad teachers or a bad system. Let us avoid sameness in work, the octave studies of Turner, Löw, Neupert, and wrist studies of Rubinstein, Saint-Saëns, Moszkowski and others, are occasionally a relief from Kullak. Studies of Reinecke, just as good or better than Heller. A teacher does not need to remain in the antediluvian classic groove all the time for innumerable examples of every variety of technique and touch, as much is added every season to the vast store of miniature compositions which I believe honestly to be better and more sympathetic teaching matter for the pupil, and the teacher is there for the purpose of considering the pupil's weaknesses and tastes, and not merely his own prejudices and hobbies.

[To be continued.]

## TEACHER AND EXECUTANT.

It has often been considered an important question whether a brilliant executant can be a good teacher, and it is necessary to be a brilliant executant in order to make a good teacher. There is told a veracious anecdote of Mr. Thalberg, when he was in London, that a high-born dame wished him to give her daughter lessons on the piano at five guineas, or twenty-six dollars each. Thalberg refused, but being much pressed, finally consented. The pupil sat down to the piano and played one of his own pieces to Thalberg; he listened, but did not say anything in particular. When it was ended, he said: "Now I will play it to you and show you how it should be played," and then he continued playing for an hour, and rose from the piano, content he had given the money's worth. Neither one party nor the other wished for another lesson, for it would have been utterly impossible for the great pianist to unbend himself to his pupil, and however delightful it was to listen to Thalberg for an hour, it was not exactly the way, however, to improve the young lady's playing. There are decidedly great executants who can bend down to their pupils, but we shall generally find that the former only undertake to form the latter when they have already passed through a certain amount of preliminary studies, and when the executant becomes rather a guide than a teacher.—*American Musician.*

\* Extracts from a paper read before the Illinois Music Teacher's Association, with new additions and corrections by the author.

[For THE ETUDE.]

## PECULIARITIES OF THE GROWTH OF AMERICAN MUSIC.

BY FANNY MORRIS SMITH.

SUPPOSE, to get at the condition of our American art, we put our foreign-taught countrymen, and our immigrant teachers, and their pupils aside. When we have eliminated this foreign culture, and contrast cities represent a people who can understand and interpret good music, and those, at second hand, who understand good music and know they cannot produce it, we arrive at a majority who know not music, and have never heard it, but who fancy they do produce it; and, lastly, at a barbarous minority, who care and think nothing about the matter. Underneath, at the bottom of the social strata, we find the foreigner again—this time with a bag-pipe under his arm and a Celtic song on his lips; or, straight from the beggary of Naples, tramping from town to town with fiddle and hand-organ. In short, foreign music is at the top, and foreign music at the bottom, and Philistia in the middle—this last the real America, in process of growth.

Regarded dispassionately, however, the state of American music proves to be inseparable from the present phase of national development. In the analogous condition of Europe, the Queen of Cleopatra was nursed by Greek training and study. Orators may be made in one generation, but music demands three.

In considering our music from an historical standpoint, we should note, first, our original low culture as an entire people. No one familiar with the story of American colonization is unaware that the settlers of these United States deserved their title of adventurers. They came to seek their fortune. Their scholarship was in the school of discontent, not letters. Even the Pilgrim Fathers, highly trained by theological dispute, by suffering—sometimes skilled in the learning of their day—cared nothing for what we call culture, and abandoned the fine arts. The following of Penn was from the middle and lower classes. The decayed gentlemen of Virginia sank into illiteracy in the second generation. The shrewd Dutchmen of New York, the refugees from Ireland, the paupers exported by home governments, were all careful, in their several ways, for the things of this world. But they would not have reckoned music as a thing.

The Huguenots seem to have been our most cultured settlers, but the children lacked time and opportunity to practice the graceful arts of their sires. The spinnet was displaced, by the spinning-wheel, the brush and pencil by the broom and shears. Everybody was at his wits' end to obtain bare shelter and food. The new generation was trained by necessity—the mother, indeed, of invention, but the step-mother of culture. Our national growth from want to plenty, and then prosperity, has been, at the same time, a true advance from ignorance coupled with energy and self-denial, to civilization, and at last culture. The emergence of the arts among us is a matter of national development as truly as it was in Egypt or Greece. Courage, self-denial and industry were the sine qua non of survival among the immigrants who settled America. They leveled the barbarous elements from the lowest stratum of European society, brutal and tyrannical, as in the days of William the Conqueror, and then added to the many elements from court and manor into one indistinguishable mass. New England theology, with its resolve for conscience, right and education, leavened the lump.

With such teachers, we see letters the first outcome; next, America reaches out for painting, sculpture, the drama, and, last, for music. Whatever may be the exact state of our advance toward a Yankee Parnassus, there is no doubt that America has taken an inflexible resolve to be musical. She will succeed here, as everywhere, but it will be done according to the principles of natural selection, and come as a national progress, the richest and the poorest not much out of step with each other; all will have it, just as all have the newspaper.

Hinderling musical growth among our working classes, where it should be cradled, is our bad condition of imagination, and false ideas of pleasure. Sensation, every moment the expression of pleasure. The sensational novels, dramas, pictures, politics and carnal life of our working classes bring sensational music along in arm. We must save our boys and girls from the ruinous effects of the vile picture paper, the cheap show and their generators before they will be capable of having a healthy music.

Anything that breaks the uniformity of our people's everyday habits, helps their music. Granted a few years' more culture, and the first national event that calls men's heroism into play will give it voice.

The best melodies of older nations were the gift of their handcraftsmen, but in this century labor has taken a very unfortunate turn. The tailor, shoemaker, sailor, spinner, even the farmer, has little chance to sing at his work. The sailor has become the stoker of a steamship; where once obtained a season of neighborly helpful-

ness the farmer reaps and sows alone by the aid of ratiing and grating machine, and threshes his grain and piles his straw with a steam engine; tailor, shoemaker and spinner are shut up from morning till night in a huge factory, whose whirr is not only unusual but literally deafening; even the children are housed in school, with no chance to learn an air out of their own hearts. They sing that delightful poem, the multiplication table! The clerk in a retail business, unless it be a grocery store or a meat market, is not even permitted a mournful whistle! Cook, butler and maid-servant are required to be seen, not heard. The condition of the field and the earth, "Our work everywhere tends toward the 'silent system.'" We have few national occasions for music all are comprised in the military parade, the masonic funeral, or the circus procession.

How welcome to our young men are the bands and banners of election seasons! It is our misfortune, music and national, that the healthy stimulus of open-air pageantry should be so completely withheld from our imagination, and hence from all forms of artistic energy. Our people can gape and stare at a peep show—on a large plan or a small—but a harvest home, a May celebration, a Mardi Gras mummery is scarcely known. Decoration Day has degenerated into a political occasion, Fourth of July is anathema maranatha. Could each trades union devise an artistic annual celebration of its mysteries, which should demand of its members an allegorical or commemorative spectacle, what an impulse to art, to mutual good understanding and national community of pleasure!

In close relation, note the equally dormant state of pictorial art as a drawback to our music. We have fine marines and landscapes in pictures, and likewise in poetry; but such music as we have produced has been mostly, though on the marine and landscape pattern. But neither poetry nor painting nor music need here their highest development, and sculpture is, perhaps, so rare among us because in it marines and landscapes are impossible. The Farragut sea sofa upon which Mr. St. Gaudens's superb statue is perched is an apt illustration.

The intimate relation of eye and ear has long been noticed. When under the influence of hashish and in the presence of music, Fitz Hugh Ludlow perceived combinations of color and architectural forms, but heard nothing. Painters, poets, sculptors and architects have usually some intuition of the genius of the sister arts—talent for painting and music, for painting and poetry, for architecture and painting, often coexist. Not without reason has architecture been called "frozen music." The great Grecian and Gothic architectural periods drew into their channels the current of musical feeling. Talent for music was not extinguished by aptitude for architectural expression, but absorbed. The Netherlands, whose school of music recruited the Italian art, boasted many a fine specimen of municipal architecture. But even Germany, which does not rank in architecture with France and England, waited for her music till the great building impulse passed out of popular feeling. England has Canterbury, Ely, Durham and a score besides, but no Bach, Beethoven or Spohr. It was into English poetry, not music, that the aesthetic necessity for expression entered. The case in Greece was parallel. Very few have any notion of the extent to which this exchange between music and poetry is carried, and the two pads run long together.

Dear old Gardner, in his Music in Nature, devotes his last chapter to the time and accent of human speech. He indicates perfectly the punctuation of numerous prose and poetical examples by notes, rests and bars. Every nation thus carries the accent and time of its melodies in its language; its inflection, depending upon the moment's emotion, adds the element of pitch; a slight but natural exaggeration, and the folk song is born. The negro "spiritual," worthless as it is from a musical point of view, yet throws an instructive light upon the origin and nurture of the national melody. The increasing urbanity of life, which fuses all language into one stereotyped accent, and condemns all exaggerated inflection or emphasis as ill-bred, a bad thing for music. Germany has found stores of melody in her dialects. We Americans have exchanged dialects for languages, but the gain to music is nothing, the mine of national characteristics having been already worked independently by each nation.

Such is the arrangement of American society and its pleasures that our music seems likely to grow up like a child in each separate home, rather than in the community, in the fields and streets, and churches, as elsewhere. It begins with the jews-harp, harmonicon and concertina of the penniless immigrant, plods step by step, to the fourth-hand piano and machine-made fiddle, rises steadily with the family fortune till we see the third generation in possession of the best instrument, the best teaching, and a fine accumulation of talent. After reaching this point, growth is not only forward, but retrospective. Mary's father follows her progress in humble consciousness that he longs immorally for a "good time," but Mary's mother stops at nothing. Without a quiver she lays the Maiden's Prayer and the Mocking Bird on the Altar of Progress, and she assimilates Beethoven at a meal.

Our American Philistine is docile. He oftener errs from ignorance than inaptitude. See what a work Thomas, with his proprietary beer mug accomplished for the musical taste of New York in fifteen years.

The necessity on each man to make all his music himself, creates a disproportionate demand for organs and pianos, and, reactively, renders orchestral music impossible. Time will correct all this, but meanwhile these keyed instruments offer the minimum of training to the ear.

As our national character emerges from its fused elements, we begin to understand what manner of man the future American will be. He will have beauty, imagination, affection, loyalty, enthusiasm, consciousness, intellect, sensitiveness, humor, fine intuition, chivalry and industry. Saw ever nation the like? But so it must be, for all nations have their part in him. He alone is heir of the upward struggle of the whole world, and of each peculiar national virtue or talent that formed and saved each single people. The clearness, lightness, touch of logic and ease of France; the melancholy, pride and dignity of Spain; the passion and pictorial feeling of Italy; the accuracy, thoroughness, and deep sentiment of Germany; the conscience of England; the metaphysical intellect and canny thrift of Scotland; the wit and oratory of Ireland; the God that makes for righteousness of Israel—all, all are ours—our rich, our princely inheritance, and in the future music of America nothing of this unique, priceless endowment shall be lacking.

[For THE ETUDE.]  
A REMONSTRANCE.

My copy of the January ETUDE is only just to hand, so that I fear I may be somewhat late in the field. Still, I must pen a few words of protest against part of the article, "A Plea for Simplicity," by L. F. Forman. As the writer of this most contentionary article must heartily thank the man who wrote it, we try to teach too many things at once." Our treatment of beginners has been, and still is, lamentable; the reason being that while we train our pupils as pianists, we never think of training them as piano-forte teachers, and each and all of them have to learn how to teach by long-continued and painful experiments on their unfortunate pupils. Everywhere, however, a ray of light has partially illuminated our darkness, in the shape of Mrs. Curwen's little manual, "The Child Pianist," an appreciable notice of which I am glad to see in the above-mentioned number of THE ETUDE. The book is, in my opinion, destined to revolutionize all our methods of teaching beginners, and I speak from personal knowledge in saying, that even teachers of experience may learn much from its admirably lucid explanations. Specially valuable is its insistence on the primary importance of the presentation to the pupil's mind of one difficulty at a time. With such a manual, it will be forever impossible for any teacher to create in a child's mind, that inextinguishable hatred of music, of which Mrs. Forman so pathetically complains.

But having expressed my opinion, may I now attempt to argue against the contention, which is perhaps, most clearly expressed in the following paragraph of the article: "I claim, that each musician of us should seek out that level of music which he, without affectation, does really most enjoy, and occupy that level, without fear of criticism or sneers from those either above or below him. If music does not please us, let us not pretend to like it because a Schumann has written it."

In one sense, we may say, "Yes, to this; let us not 'pretend' anything." But, having frankly confessed that we do not like a composition by, say, Brahms, let us immediately alter, or supplement, our confession by adding that we do not understand it. In nine cases out of ten lack of enjoyment means simply lack of intelligent and reverent study. Speaking generally, all noble music has had to fight its way to recognition, has at first been pronounced incomprehensible, formless, without melody, and so on. This is not to be expected, for such music is not meant at pleasure, but at stimulating and inspiring, and so appeals to the intellect of the hearer. Now, if a musician is content to occupy any one "level," it follows that he shuts himself off from ever attaining a higher level. Soon, on the principle that a lack of progress leads inevitably to retrogression, he will find himself gradually losing his appreciation of, and love for, beautiful music, sinking from one level to another, until, at last, the only music which will satisfy him is the commonplace—that, namely, which expresses in a pleasing manner conventional ideas in conventional language.

Let us be honest, but let us ever realize that progress, and therefore true life, are only for him who regards earnestly, and strives to attain, the level just above him. RIDLEY PRENTICE.

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## PIANO TEACHING.

BY  
F. LE COUPPEY.

## IX.—Continued.

## MUSICAL MEMORY.

HAVING recognized the utility of exercising the pupil's memory in the elementary instruction, it remains for us to study the same subject from an artistic point of view.

I do not hesitate to assert that there is a certain degree of progress, a certain development of musical faculties that will never be attained by one not in the habit of playing from memory. The constant preoccupation of following the notes with the eyes, invariably injures the development of perfection, which alone raises talent above the vulgar herd.

Freed from this preoccupation, the player identifies himself more completely with the work he interprets; he has a firmer grasp of its character, its style, its color—in fact, he plays more artistically. In this study, when the taste is refined, when the musical feeling is elevated and strengthened he can have more perfect command over himself, can be absorbed, listen to the tone of this note, or watch the striking of that, can give himself entirely up, to restrain himself, and become wrapped in what he plays like the actor in his rôle. To allow free play of the imagination, to bring out *the melody that is felt in the soul*,\* to permit the heart to be moved, to attain to the ideal of a fine interpretation, must not the thought be disengaged from all outside fetters?

A true artist should seek finish, purity, perfection, and it is easy to be convinced that all this is impossible with the music before the eyes. If it is looked at, it does injury; it is useless if it is not looked at.

The cultivation of the memory, besides being useful to develop the musical faculties, carries with it still other advantages even in a general educational point of view.

Young persons, accustomed always to appear in society in a modest, retiring way, must prefer to be heard in an impromptu manner, and in playing from memory there is no pretension made. What is more simple or natural than, in a little company of intimate friends, for a young lady to seat herself at the piano to entertain the people who have requested her to play? If success does not come up to the general expectations has she not a very good excuse in being called upon quite unprepared? If the music is brought, it shows the expectation of having to play, and in this case, when there is evident preparation, the audience, without lacking indulgence, has perhaps the right of showing itself more exacting. Besides, too many preparations give to this youthful performer's exhibition an importance that nothing justifies. How many ridiculous incidents are often occasioned by this unfortunate music! It is frequently mislaid, no one knows why or how; when it is at last found, it must be unrolled and placed upon the desk, which is almost always insufficiently lighted. It is difficult for the player to turn the leaves himself; he must depend upon the kindness of some other person, who oftentimes does not know how to read a note of music, and who, through a feeling of weak vanity, has not the courage to confess his ignorance. This person places himself near the piano, and, by his awkwardness, hinders and paralyzes the player's movements;

he is, perhaps, in too much or in not enough of a hurry; sometimes he forgets to turn, sometimes turns two leaves at once. In trying to repair the mistake, he becomes more clumsy still, and, alas! the music falls. Then what trouble, what confusion, what ruin ensue! The leaves are gathered up and replaced on the desk, but they are all in disorder, a page becomes detached and flies into the middle of the room. Everybody makes a rush for it, there is laughter—and all is lost.

But let us return to the serious side of the question. It cannot be denied that by the exercise of the memory, feeling is developed, the mind is enlightened, and the intelligence is enlarged and elevated. In other studies besides music this precious faculty is always exercised. In colleges and universities the most brilliant pupils are made thoroughly familiar with the masterpieces of ancient and modern literature, and why in the learning of our art should that be neglected which is so useful and fruitful in others?

All good methods have some analogy in common, and we should take from those in which we daily appreciate the good results all that is applicable to the education of pupils in our own art. We should constantly aim to instruct our pupils, to inspire them with a taste for solid learning; for by this intelligent course, the works of the great masters, the finest productions of Mozart, of Chopin, or of Beethoven, will be early and faithfully imprinted in their memory, just as with many persons of cultivated minds, the memory fondly retains many an ode of Horace, many a fable of La Fontaine, many a fragment of Shakespeare, of Molière, of Tasso, or of Victor Hugo.

## X.

CAN A TEACHER HIMSELF PRUDENTLY GIVE UP  
THE STUDY OF THE PIANO?

This subject is of greater importance than is generally thought; and for want of its serious consideration, many young teachers go astray in their route, and often compromise their future. To the question, Can a teacher safely give up the study of the piano? I do not hesitate to answer emphatically, No. Many uncertainties, troubles, and dangers even, result from abandoning the practical part of the art, which should be pointed out to young teachers, who frequently, without any fixed aims or views, leave the solution of many important questions that may arise to chance, to their friends, to other circumstances, or leave the questions to solve themselves. A teacher will never succeed in making a pupil appreciate the many resources of sound, the different effects of tone, the character of accentuation, the variety of shadings, if he himself does not unite example to precept. Many times a pupil highly gifted will seize a thing promptly upon simply hearing it, when demonstration would be powerless. In his own practice a teacher will discover a thousand means of smoothing away dry difficulties of execution. To be sure an advanced pupil, aided by his own intelligence, may, little by little, find out many of these points for himself; but often he will waste much time in seeking what experience might reveal to him with a word.

So far as relates to style, the importance of a practical direction will be felt more strongly still; for the valuable qualities dependent upon the feelings and the artistic intelligence cannot be explained, are not demonstrable, but must

be communicated by example and developed by imitation. It is not a question, we must remember, of a finished artist, who, having constantly the same model before his eyes, might lose, little by little, his individuality and end by becoming a mere servile imitator. On the contrary, we have to do with a child, a pupil who has to be told not only what he must avoid, but even more what he must do. Here no one can deny that example is a help which nothing may replace. Thus we see that under all circumstances the ability to join practice to theory is an inestimable advantage, and it is only under these conditions that a teacher can instruct thoroughly and carefully, without faltering and without fear.

I say, *without fear*, because in a teacher who feels himself weak on any point, there is always a secret uneasiness, from which he cannot free himself. Let us take, for instance, a circumstance insignificant in appearance but which, occurring every day in teaching, acquires, for this same reason, a real importance.

What will the inefficient player do (and it is well known that execution fails quickly if not kept up by practice) when his pupil requests him to play the piece that is the subject of the lesson? If he pleads his incompetency, this confession will do serious harm to the prestige so necessary to his authority as the master. He can, perhaps, excuse himself, by ingenious evasions, without confessing his inability; these little expedients may, indeed, succeed once, several times, perhaps, but the test is only delayed. The pupil will, some day, suspect the true motive for the refusal, and he will try every way to find an occasion when his request cannot be refused, and the teacher will then be obliged to play the piece's best he can.

Still further difficulties may be presented. If his execution is not up to the standard, will not a teacher expose himself to the danger of falling in the opinion of his pupil, and will the latter find in his master that irreproachable equality, that purity, that precision, those thousand things that have always been held up as examples before him? In his experience, a pupil will make no account of the more solid and brilliant qualities that constitute his preceptor's chief strength; he will not admit that want of practice can in any way diminish skill, and can see nothing in his teacher's actual execution sufficient to justify the reputation that he enjoys. Sometimes the report of this reputation does not precede the teacher; sometimes fortuitous circumstances may lead persons to him, who form an opinion based on the skill of the performer alone. The English, for instance, will not admit, in their practical common-sense, that one can teach a thing well, if one is not skillful in doing it one's self; and in their eyes, the teacher who never places his hands upon the piano will always be a little suspected. In this situation, a teacher, to inspire confidence, should be in advance, and not wait for an invitation to make himself heard, which a feeling of personal dignity would prevent him from accepting; for this invitation will be addressed to him with the idea alone of clearing away a doubt which is wounding to his self-respect as an artist.

A last word upon the situation of a teacher, who, having but little time to devote to his instrument, desires to employ it to the greatest advantage. Here, only general advice can be given; the care of deciding what is applicable to his particular case must be left to each one.

\* *E'l cantar che nell'anima si sente.*—Pétrarque.

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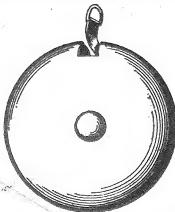
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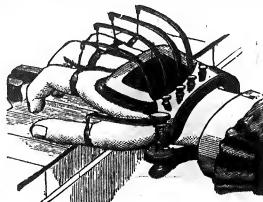
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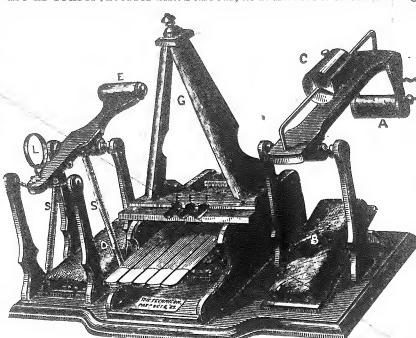
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